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# VOLLEYBALL

## INSTRUCTOR'S GUIDE

Consultant

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representing

THE UNITED STATES VOLLEYBALL ASSOCIATION

**$1.00**

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## ABOUT THE USE OF THIS INSTRUCTOR'S GUIDE

The material assembled on the following pages was principally prepared as an integral part of The Athletic Institute's sound slidefilm "kit" devoted to the same subject matter. However, since the instructional contents of the "kit" is reproduced herein, the guide, as such, is independently self-sufficient. Only a few explanations are necessary to assure the maximum use from it when it is used separately from the slidefilms.

1. In making reference to the guide, without benefit of the slidefilms, instructors may disregard the information found on pages 4 and 5 dealing with suggestions for slidefilm projection.
2. The term "UNIT," instead of chapter, is used to designate each section of instruction covered.
3. The term "RECORDED NARRATION" is used in referring to the printed text describing each picture.
found immediately beside the pictures.
4. The term "RECORDED NARRATION" is used in referring to the printed text describing each picture.

The Athletic Institute, in making this guide available separately from the sound slidefilm "kit," hopes that the material contained herein will prove useful to the instructors. It is recognized, however, that the utilization of the guide together with the sound slidefilms, increases the effectiveness of class instruction. For complete procurement and price information relative to the "kit," address:

**THE FILM DEPARTMENT**
**THE ATHLETIC INSTITUTE**
209 S. State St., Chicago 4, Ill.

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## ABOUT THE ATHLETIC INSTITUTE

The Athletic Institute, a non-profit organization, was formed in 1934 by a group of America's leading producers of athletic equipment who saw the need for stimulating certain athletic activities. Throughout the war years the Institute's efforts were largely devoted to assisting federal, state and municipal agencies and groups in carrying out the nation's physical fitness program. During this period its membership list was expanded to include concerns and organizations not identified with the sporting goods industry but who were also interested in the vital and constructive work of the Institute. With the ending of World War II, the scope of the Institute's activities was broadened with the result that its present program embraces projects designed to advance the entire field of athletics and recreation in America.

Current projects include publications, motion pictures and slidefilms. The sound slidefilm for which the material in this guide has been prepared is only a part of a comprehensive audio-visual sports teaching aids program made available under a not-for-profit plan. For further information address:

**The Film Department**

**The Athletic Institute**

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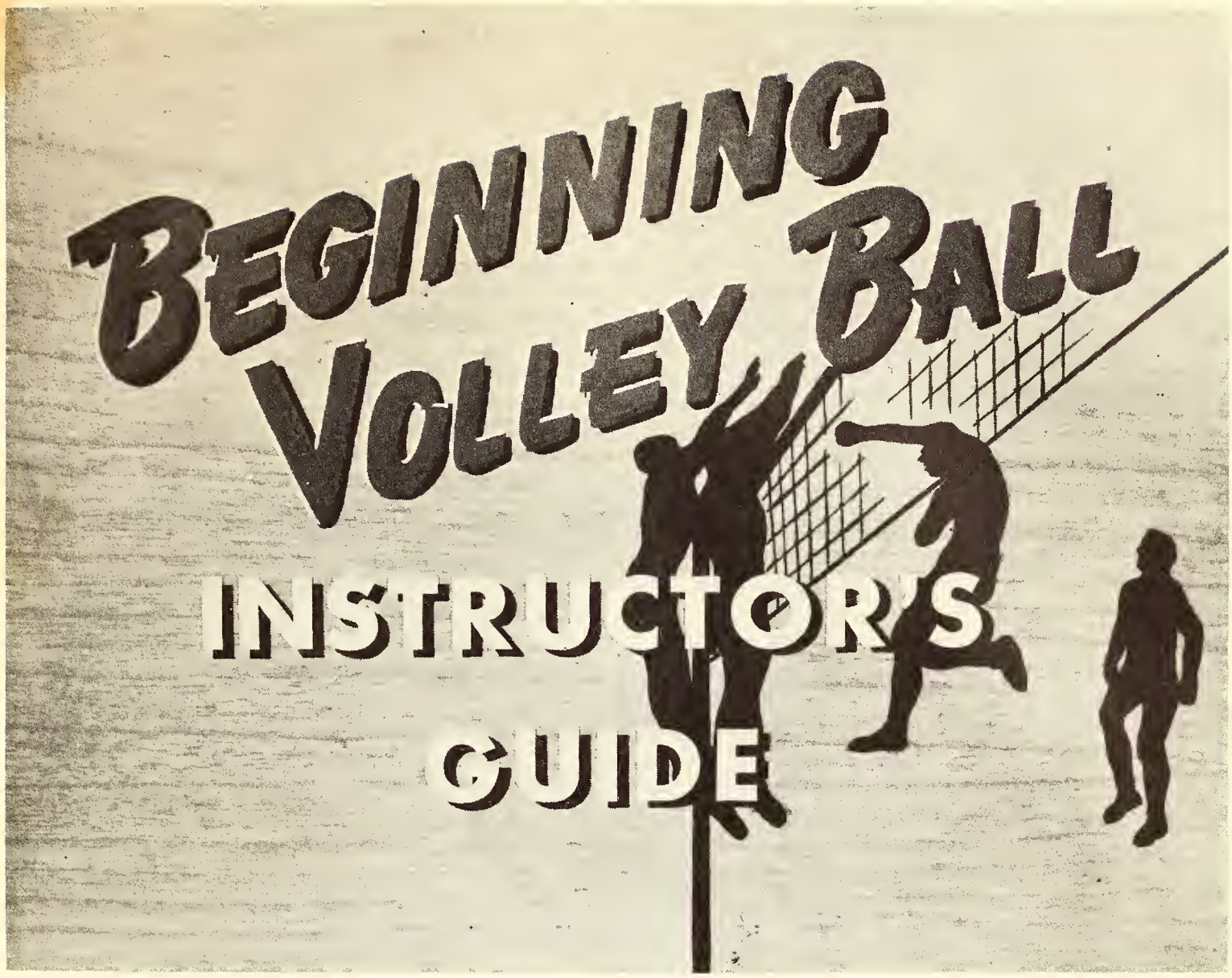


To accompany the sound slidefilm series, BEGINNING VOLLEYBALL, a part of the Athletic Institute's series of sound slidefilms:

## THE BEGINNING SPORT SERIES

The Athletic Institute's BEGINNING SPORT SERIES of sound slidefilms is an audio-visual aid for physical educators and athletic instructors as well as for classroom teachers who may be required to teach sports and physical education subjects. The films are not self sufficient. To be most effective, they should be considered only as basic lessons requiring further explanation and interpretation by an instructor. The teacher-student relationship is important, as are the teacher's experience and personality, the particular requirements of each class and the local conditions of climate, interest, and facilities. This series must be adapted to all these variables and, as teachers become accustomed to using the films, they will develop their own techniques of integrating them with the lesson. This Instructor's Guide is a suggested approach to the use of THE BEGINNING SPORT SERIES in classrooms and gymnasiums.

# USING THE SLIDEFILM IN PHYSICAL EDUCATION AND SPORTS TEACHING

*By Lloyd Messersmith, Ed.D, Southern Methodist University*

Before embarking on any program of visual aids in the teaching program, it is essential to keep before us the fact that such aids are only supplementary materials which serve as adjuncts to the teaching methods which we have always used in teaching game skills and techniques. Any teacher who expects the screening of a picture alone to do the entire job of instruction will be a failure. The picture, when properly used, will prove to be of much help to the student in obtaining the correct idea regarding proper performance of some sport or skill, but the procedures of practice, demonstration, explanation, etc., must be observed if the maximum is expected in any learning situation.

In order that the most may be obtained from the use of The Sports Instruction Slidefilm Series, it is suggested that the instructor observe the following procedures in orienting the students for proper receptance and use of the materials:

(1) Make preparations for satisfactory showing of the slidefilms well in advance of the class meeting. See that adequate room is available, equipment in order, and comments to be made during showing well prepared.

(2) Point out the nature of the activity to be learned, emphasizing the place of the skill in the whole program and the importance of individual excellence of performance. Present the visual aids aspect of the program so that it appears as an integral part of the class period and not just an entertainment feature.

(3) Provide a list of points which students should be careful to observe in the films. Obviously this demands a preview of the pictures and thorough study of same by the instructor before showing to the class. Consideration should be given to the suggestions contained elsewhere in this Guide.

(4) Provide an opportunity for discussion so that points which may not be understood can be explained.

(5) Provide for integration of the slidefilm program by seeing that students observe in actual game situations the suggestions offered in the films. Wise leadership will see to it that enthusiasm in game participation will not be allowed to destroy all adherence to correct performance of individual skills and team play.

(6) Provide for subsequent screening of pictures during progress of activity as occasion demands. Teachers will often find these subsequent showings to be of more value than initial showings made at the beginning of a sport or skill. As difficulties are encountered in performance, students are more likely to be in a receptive mood for suggestions.

(7) Provide for some system of testing and evaluation in order to determine the effectiveness of your teaching program.

Competent teachers will discover that many variations may be made from the above procedures in promoting a successful teaching program, but adherence to the basic principles involved in these suggestions should be observed by all instructors.

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# PROJECTION

The BEGINNING SPORT SERIES is designed for use in the gymnasium as well as the classroom. Units containing lessons on theory, integration, orientation, incentive, and rules can be presented as classroom subjects. Units on playing technique should be used in the gymnasium because they take advantage of the illusion of identification. They will be most successful if the student is able to identify himself with the player on the screen *during the lesson* and actually go through the playing movements during the film presentation. These units should be used in the gymnasium with the class arranged for participation.

## OPERATOR

Wherever possible, the teacher should avoid trying to operate the projector while instructing the class. The sound slidefilm projector is such a simple machine that any responsible student can be trained to operate it and leave the teacher free to move through the class and give personal attention to individuals during the lesson. Teacher and operator should have signals between them to mean:

1. HOLD—During a screening with the recorded sound, the operator can stop the narration and hold a frame on the screen for further explanation by the teacher. This should be done by grasping the record, not the turntable.
2. NEXT FRAME—for "silent" screening, when the instructor is explaining the lesson without the recorded narration. A signal for the operator to advance the film to the next frame.

## FOR CLASSROOM SCREENINGS

Try to arrange classroom, screen, and class so that:

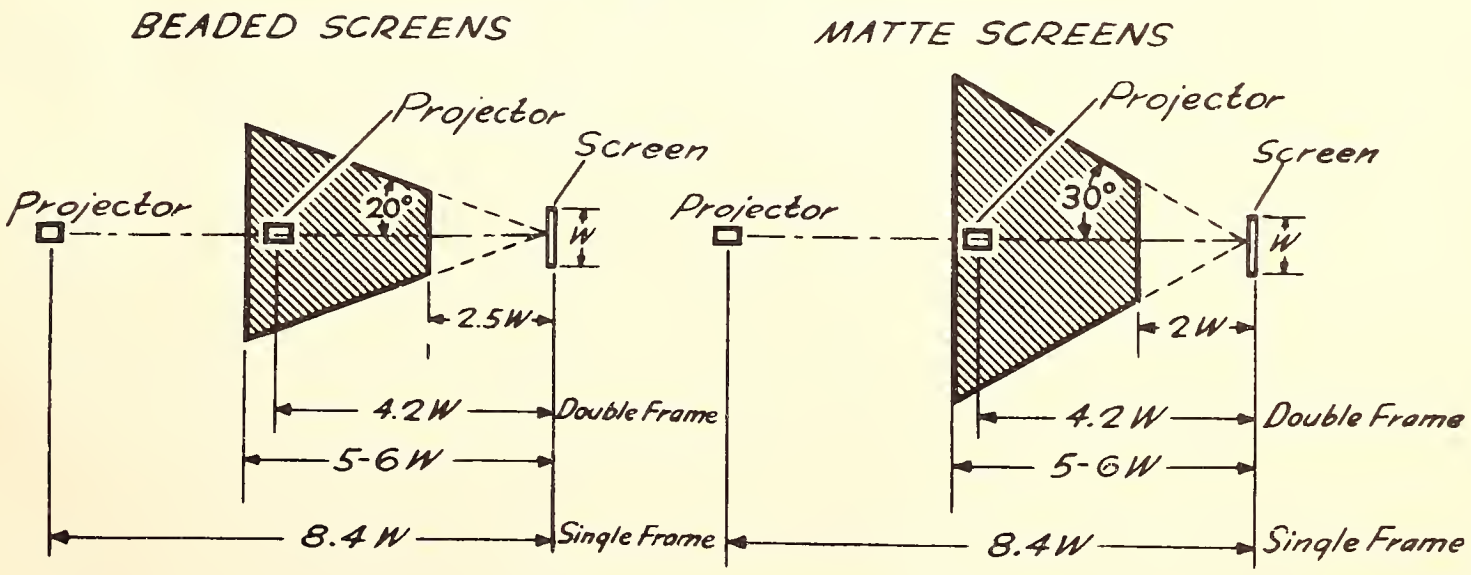
* No student is closer to the screen than twice the width of the screen;
* No student is looking at the screen from an angle greater than thirty degrees;
* Projection beam is at right angles to screen;
* Projection image fills the screen;
* Classroom is completely dark.

## FOR GYMNASIUM SCREENINGS

Every gymnasium will present its own problems of class-arrangement with relation to the screen and the best arrangement can result only from experiment. Here, however, are a few basic factors:

* Light in the gymnasium should be semi-darkness — the best compromise between the darkness for best projection and the light for best instruction.
* Avoid direct light on the screen from windows. Place the screen against the brightest windows. Shade it from light from side or overhead windows with a simple shadow box as described on next page.
* Keep screen and projector above the heads of the class.
* Place the speaker close to the class and about five feet above the floor. Have the tone control turned to "HIGH." The low frequencies are the ones that echo most in gymnasiums where the acoustics are bad.

**Ideal Audience Area**



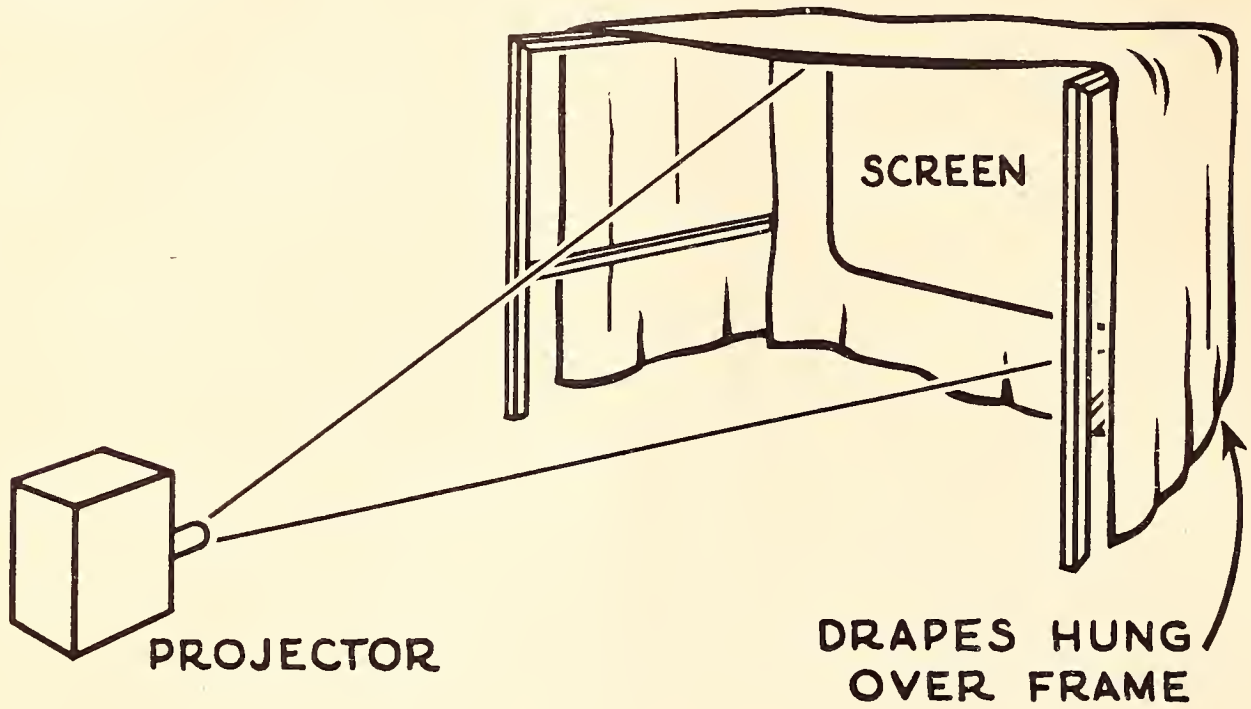

W = Width of Screen

To avoid distortion and loss of image brilliance, the audience should be arranged within the areas shaded in the diagram. If this is impossible, make the best compromise.

***Always have the projector and screen set up and ready when the class arrives in the gymnasium.***

# THE SHADOW BOX

It is *direct* light striking the screen from windows or artificial light sources that makes daylight use of films difficult. The shadow box is a simple arrangement of drapes to cut off direct light from the screen. Drapes can be blankets, tarpaulins, or any handy material arranged around the screen at such angles that they come between the screen and direct light sources and still do not obstruct the vision of the audience. The effect is a darkened funnel with the screen at the small end.




# VOLLEYBALL IN SCHOOLS AND CLUBS

This Instructor's Guide has been planned to present materials particularly adapted for school and club use. These suggestions will be of special benefit to the teacher or leader who has not had a background of volleyball instruction and play. The fundamentals of the game may be presented through the group teaching process; this along with attention to individual progress will make for a satisfying experience.

Unfortunately, the game of volleyball has been presented to far too many classes and groups as a mass activity. Too often, sides are selected, and the ball given to the participants with instructions to, "Just bat the ball over the net." Under these conditions one finds the ball out of play most of the time. Inability to serve and properly handle the ball fail to give sufficient satisfaction. Hence the players lose interest and become impatient with so much time spent in inactivity.

It is also a common practice to place ten or more players on each side of the net. The game calls for six players (eight for girls in some instances). A recreation leader would not place more than five men on a basketball team — why penalize volleyball, especially in view of the fact that the playing area is much smaller?

To meet the needs of the teacher or leader, the volleyball slidefilm and this guide present the basic fundamentals of the game. It will be advisable and almost necessary to secure an official Volleyball Guide (see Bibliography) and to study the rules as well as the other suggestions made. Rule changes are frequent and the guide usually contains interesting developments in the game.

Information on advanced play and techniques will not be presented in these pages. Rather, attention is given to teaching the general principles of play and rules of the game. Much time will be spent on techniques in handling, serving and attacking (spiking) the ball.

It will be found that experienced players will also gain from a review of fundamentals. Practice of the basic skills is profitable to seasoned players, because, unless continually coached, they will develop mannerisms of action that may hinder their progress.

The game of volleyball does not require complicated and expensive equipment. However, the boundaries of the court should be well defined and the net taut. A sagging net presents a psychological let-down and eliminates playing the ball off of it. The supporting standards holding the net should be held in place by firmly attached cables. This makes for a tight net, an essential for good play. Care should be taken to see that the volleyball itself is not too heavy.

If teachers and coaches will follow the fundamentals presented in this film, they will soon find that there is added interest, and greater enthusiasm for the game as well as a wholesome respect for its place in the field of Physical Education.

# MEN'S RULES — WOMEN'S RULES

Merely for ease of presentation, any mention of the rules of volleyball in the following notes to the instructor is made with the rules for men's play in mind, i.e., six players to a team, the number of times a ball may be hit, etc. As noted in the slidefilm, some women players use the rules for men, while others use the rules formulated by the National Section on Women's Athletics. While the differences in these rules do not materially affect the fundamental skills required for playing volleyball, they should be noted, particularly by the instructor who will teach the game under NSWA rules.

In particular, the section entitled "Starting Play For The Beginner" should be read with the above in mind. It will be seen that the concepts of player-pairs and passing routes are readily adaptable to games in which there are eight players and a player may hit the ball twice in succession.

Obviously, the instructor should obtain a copy of the official rules governing the type of play he will teach (see Bibliography). With these rules on hand, the instructor will have no doubts as to proper playing procedures.

# VALUES AND EDUCATIONAL OPPORTUNITIES IN THE GAME OF VOLLEYBALL

Volleyball has existed for over a half century and in that time it has demonstrated its capacity to become an integral part of the athletic and recreational life of many people throughout the world. The game may be simple and informal or highly competitive, adaptable to both sexes and all ages.

The game offers opportunities for the development of strength, endurance, speed, agility, neuro-muscular skills and coordination of all parts of the body. Action is required in the fundamental movements such as in running, jumping, stretching, bending, shifting and balancing of body weight and control of power, especially in spiking the ball. The defense calls for quick thinking and immediate action.

For seasoned players, intensive volleyball is a vigorous, stimulating, interesting and exciting game. Because of action performed while in the air, volleyball calls for unusual coordination and skill. The amazing exhibition of speed and power exhibited during an attack and block could be classified among the thrilling moments in sports. Dr. C. H. McCloy of the University of Iowa in one of his tests found that the average speed which a spiked ball travels for a group of selected spikers was 91 feet per second (over 62 miles per hour). The fastest speed was 162 per second (or 110 miles per hour). When we compare this to Bob Feller's pitching speed of 145 feet per second, one begins to realize the tremendous power and action inherent in the game.

For those who wish to introduce the game and are not too familiar with it, it would be well to seek the cooperation of the Y.M.C.A. or other organizations who play the game regularly. Such requests will find a ready response. The use of the slidefilm, "Beginning Volleyball," along with this practical aid will help the teacher to hurdle some of the beginning problems. It is also advisable to let community folks know of the programs going on in their schools as well as inviting them to have a share in them. This helps to build the community spirit we all seek.

Leisure is a priceless gem; its use is so very important to our country as well as to ourselves. The activities we choose to fill this time determine in a great measure the direction of our lives. Some of our games are intensified, and comparatively few people play them. The great majority sit in the stands and cheer. Some games are expensive and too elaborate for the average citizen. Fortunately, volleyball is a simple game and suitable for most people, regardless of age.

The game is flexible and may be modified to suit various situations and conditions. It may be played as a singles game, doubles, or any combination depending on circumstances. For either sex or for both, recreationally and socially, volleyball is an excellent opportunity for boys and girls, men and women to play together.

The educational objectives of the game are: to develop honesty and fair play, to develop sportsmanship and emotional control, and to develop social adjustment and team play through group cooperation.

Volleyball is one game where remarkable success has been achieved in promoting the idea of calling one's own fouls. The section on "A Volleyball Code" (Page 17) indicates the general trend in this direction. Is it not reasonable that we in America should be expected to live up to the rules of the game? What is so strange about admitting the fact that you touched the net or a ball hit you twice, especially when (as often happens) the referee is not in a position to make a positive decision on the play? Strength of character is developed when we do not take an unfair advantage of an opponent. Volleyball encourages players to call their own fouls; other sports would do well to follow this suggestion.

The game situation is a splendid opportunity for the demonstration of team play—each team member playing his part to the best of his ability, and in addition assisting and encouraging his team mates. Team play is essential in volleyball as it is in life. Every play in the game of volleyball is a test of social adjustment and team play. It requires loyalty, unselfishness, decisiveness, obedience, aggressiveness, and judgment.

Emotional control is important. It is not difficult to become exasperated at a team mate for poor judgment and poor play. Willingness to encourage a poorer player may have definite bearing on the development of his character. The ability to win or lose in good taste is another important value which may be taught.

Physical Education in schools and colleges should aim to provide opportunities for the development of skills and interests in recreational activities which will be carried over for recreative life after school days are over. It is very important to learn a sport activity when one is young. For achieving the aims of Physical Education in schools and colleges and for the enjoyment and benefits after school life, volleyball has a valuable place in any school program.

# CLASS ORGANIZATION — PRESENTATION OF MATERIALS

Although volleyball is growing in popularity, proper attention is seldom given to the correct fundamentals of play. As a result, weird variations of the game and its playing procedures have often hindered the game from assuming its rightful position in the physical education program. Wherever volleyball and its rules have been taught correctly, it has made very rapid progress, and in some school systems it has become a varsity sport.

Unless the volleyball instructor teaches the game as it should be taught and played, volleyball will have a difficult time emerging from the "sissy" status into which, because of incorrect playing procedures, it has fallen in the eyes of many people. The instructor must remember at all times that the game is NOT a slow-paced, pit-pat affair! It is a hard-driving game calling for fast actions and fast decisions.

Remember too — the fundamental idea of handling a volleyball is different from the great majority of games we play in this country. In most games, the ball is caught, and often held for extended periods. In volleyball, it is batted, and batted in such a manner that, to the beginner, it seems to be a very awkard motion. This is why it is important to see that the beginning student learns to handle the ball PROPERLY from the very start.

As an introduction of the game, the class should be allowed to witness a demonstration game as played by advanced teams. As students develop their ability, a demonstration game played by middle-aged teams will be of value in pointing up the place of the game in later life.

The enthusiasm of the teacher will also mean a great deal in securing the interest of the pupils. If he or she is skillful in handling the ball, can serve the ball with ease, and understands the general principles of play, it will not be long until the game becomes an exciting and thrilling experience for the student.

A volleyball clinic for teachers may be helpful. Many communities have conducted these events with success. The Y.M.C.A. has taken a lead in this procedure, and may be contacted to assist in such an endeavor. This would give teachers an opportunity to: (1) see a demonstration, (2) witness and sometimes participate in a "skills school" in the game fundamentals, (3) learn more about the rules, officiating and equipment, (4) see visual aids of the game, and finally, (5) have an opportunity to discuss the game in general.

Students like to get into action; this must be kept in mind. The following suggestions should help the teacher retain the interest and attention of the pupils and at the same time present the necessary fundamentals of play.

## THE PASS

(Following presentation of films, blackboard talk, demonstration game or other method of game introduction)

1. The teacher will again explain and demonstrate the proper finger, arm and body action necessary for correct handling of the ball.

### Position for Pass

The class members will then be asked to assume the proper position—a comfortable stance will be taken, the elbows will be raised sideways to a point just below the level of the shoulders. This action will place the hands in front of the chest, palms facing forward and the fingers will be pointing toward each other with the thumbs pointing in a downward direction. Have the pupils spread the fingers and cup them so that they form together an open bowl into which the ball may fall.

This fundamental position is so very important. Rapid progress will be made when pupils learn to handle a ball in this manner. The teacher will find students wanting to drop their elbows; this fault may be easily detected, for the fingers will soon point upward. It must be kept in mind that the correct position is an unusual position, with unusual movement. The tendency will be to assume the position which one does in shooting a basketball, which calls for the elbows to be drawn in to the side for the thrust.

You will also note that when the elbows are drawn in toward the body, the heels of both hands are in a very forward, prominent position. In fact this is one of the reasons the game has lost so many players, for when the ball contacts this part of the hand or hands, there is practically no control over the ball, hence the wild passes in which the ball goes out of bounds, into the net or out of reach. Injury to fingers is another danger caused by this position. Any one of the fingers or thumbs may be hit by the ball, often inflicting a painful injury. There is much less danger of this when the fingers form the bowl-like position.

The teacher, after correcting positions, may go from student to student placing the ball in the proper position. It is well at this time to call attention to the fact that the ball is handled by the fleshy part of the inside of the first joint of the fingers and thumbs. Here attention should be directed to the fact that a correct pass is made when all "ten points" are on the ball.

The first practice in receiving and passing the ball may be held in circle formation (eight to ten in a circle). The teacher standing in the center, tosses the ball to each pupil, who catches it in the proper position. This will give the teacher an opportunity to again stress the importance of position.

### Demonstration of the Technique of the Pass

The teacher will then demonstrate the technique of passing the ball. Emphasis should be placed on how the body assists in the pass along with the extension of the arms and the follow-through of the wrists and hands. The class members can practice this action without the ball.

Once again the teacher tosses the ball to class members in turn. (Tossing the ball will save much time and also permit the teacher to toss the ball high enough each time so that pupils will be in correct positions to receive it.) This time they bat, or pass the ball to the teacher. It is well to toss the ball several times to the same pupil. Faults may be noted here and quickly corrected.

Following this formation, class members may be lined up close to the net (within five feet), half the class on each side of the net. The ball is batted back and forth over the net. This offers valuable experience and also gives the students a chance to get into action in a near game-situation. If the class makes progress, the five foot restraining line may be moved back another five feet. This means a longer pass. Pupils should be instructed to hit the ball into the air. High passes enable the set-up man to get under the ball; low passes usually mean that the ball goes out of play.

### A Practice Passing Game

If there are several groups, a good practice event is to have each circle or group see how many times it is possible for them to pass the ball into the air without having the ball touch the floor. Each group keeps its own score by calling out the number of each successful pass. When an error is made, a new count is started. Here again the high pass is encouraged.

Other passing practice stunts include:

1. Two lines facing each other, ten feet apart. Pass the ball to the opposite player in turn.
2. Two players stand by a wall facing each other, about ten feet apart. Pass the ball to each other, aiming to pass the ball at least fifteen feet in height, above a mark on the wall.
3. Two players stand on each side of a basketball goal. First, pass the ball to the height of the top of the back board. Second, see how many goals can be made by batting the ball into the goal without hitting the rim.
4. Two groups in single file face each other, about twenty feet apart. First player in one line passes ball to first player facing him in the other file. After passing, the player runs to the end of the line.
5. Circle formation, one pupil in center. Center pupil passes ball to player in the circle, who returns it; the center continues batting ball around the circle to each player in turn. On completion of circle, another player comes to the center position and repeats.

Throughout the passing practice period, the teacher should explain the reason why it is so important to learn how to make the first pass a good one. Sending the ball forward with a high arch means that the set-up may be made under the most favorable conditions. The set-up man is also required to pass the ball high into the air so that the attack may have an opportunity to jump and spike the ball. Students should be encouraged to practice passing the ball with the same degree of arch as they use with a basketball in goal shooting.

## THE SERVE

The next technique to present to a class is the serve. This is a time-consuming event, for it is an individual skill which requires equipment and space.

For group practice, without the ball, the teacher should ask the class to take the proper stance, explaining that one must stay in back of the end line of the court. (It is a foul to step on the line until the ball has been hit.) Place the left hand in front of the right hip; the right arm swings back as the body turns to the right. The arm now swings downward and forward. When the right hand reaches the left, the direction of the hand and arm is forcefully changed to an upward direction. At the same time the legs straighten, which gives power to the serve. Have the pupils follow through with any upward swing. This is the most important part of teaching a beginner the serve. Usually the follow-through is forward and not upward. Practice the serving motion in class formation.

In order to save time it may be helpful for beginners to practice their first serves against a wall. Arrange the pupils in a line about 20 feet from the wall. Have the pupils serve in turn. Watch for general faults, such as failure to use the body in the serve, failure to bend the knees, a tendency to throw the ball into the air (it should be hit off the hand), and lastly, failure to follow through with an upward swing of the arm.

It is now time to practice serving over the net. It may be advisable to practice serving from a point only 20 feet back of the net. When sufficient progress has been made, move back to 25 feet, and finally to 30 feet, the regular serving distance.

The use of the overhand serve is a more advanced technique and should not be presented at this point. The underhand serve is one which may be learned with ease and it offers a good starting point. Save the overhand serve until after the students have learned the other fundamentals.

When the students practice serving the ball over the net, especially at the greater distances, special attention should be given to those pupils who are having difficulty in getting the ball into the opponent's court. Analyze the action. See if the knees bend on the backward swing of the body and arm, whether the ball is held close to the right hip. Then as the arm sweeps forward, be sure that the body is turned toward the court and the legs straighten as the ball is hit off the left hand. Eyes should be focused on the ball at all times.

At this point, there will be a tendency for the pupil to toss the ball into the air. This is incorrect. The ball should be hit directly off the hand. Watch for the follow-through movement after the ball has been hit. Usually, if the ball fails to go over the net, it is due to two faults. First, a failure to get body power tied up to the arm swing, or failure to get a good lift on the ball by the upward swing of the serving hand and arm.

If all these suggestions fail, then it is time to use the closed hand to serve the ball. Greater impetus will be given by this fist action. The fingers of the serving hand are clenched; the ball may be hit off the front or back of the fist. Some players even use the surface formed by the thumb and first finger. These methods of serving are not ordinarily used except in cases where the player has difficulty in getting the ball over the net. One main objection to the fist serve is the loss of control compared to the use of the open hand as advocated in the slidefilm.

When sufficient progress has been made with the serve, the teacher should call attention to the fact that a serve which lands in the center of the opponent's court is the easiest serve for the opponents to handle, and the serve which falls into the right or left side court areas is difficult to return.

In the section on evaluating pupil progress, greater attention will be given to this phase of the game. The

use of the overhand serve will be dealt with in the section on advanced play.

## THE ATTACK OR THE "SPIKE"

This is the spectacular part of the game. If young people are taught this skill properly, the game of volleyball will carry a challenge for them. While defensive play and handling the ball are important, the attack furnishes that opportunity comparable to the hit or run in baseball, or the touchdown play in football.

The best time to present the techniques of the attack will be that point when the pupils understand and play the 1-2-3 system of return (No. 1—the pass, No. 2—the set-up, and No. 3—the play over the net). Be sure that they have made progress in the skills of handling the ball. Of course, pupils should not be discouraged in their efforts to spike the ball on the third play. In all probability the film will encourage them to make some effort in this direction.

A fundamental to stress at this time is that unless the attack receives a well placed set-up, it is next to impossible to make a good play, let alone score.

There are several methods of attack which may be used. For beginners, the snap-arm is recommended. Unit Four of the slidefilm clearly illustrates the foot work, the arm and body action. Study these positions carefully so that you have a clear picture of the action of the attack.

Here are some coaching points to pass on to the class at the beginner's level:

1. The attack approaches the net at an angle. The upward sweep of the arms assists in the entire body lift. The striking action of the right arm turns the body toward the net; the return to the floor should be a two-point landing.

2. The take-off should be from two feet. The one-foot take-off tends to tip the body backward. Spiking action calls for a forward driving position.

3. The action of the attack is comparable to that of the baseball catcher's peg to the bases. It is a snap-arm action which takes place at that instant when the ball is to be hit. The right elbow leads upward, then drops down, starting the whipping action. This is accompanied by the upward swing of the right forearm, which immediately is snapped downward, giving great momentum to the spiking hand, which also snaps down on top of the ball. The ball should be hit with a downward action. A common fault of the attack is to hit the back of the ball, thus driving it far out of bounds.

Some beginners may want to use the full arm swing in the attack. It is generally accepted that the snap-arm action is more effective. Others will try the reach-attack. The spiking arm is raised upward and an effort is made to hit the ball when the hand and arm are fully extended. There is little power in this attack and there is a tendency to hold or throw the ball. Be on guard against this fault.

Demonstrate to the class the snap-arm action of the attack by hitting the ball off of your hand as illustrated in the slidefilm. Have the class follow through with this action without a ball.

Form circles and have each pupil in turn practice hitting the ball off his hand. (The ball should not be thrown; if it is, the pupil will not get the thrill of really hitting the ball as he should.)

Next, have the class jump into the air and repeat the spiking action at the height of the jump (without the ball). Then have each in turn practice this action with the ball. Again, caution the pupils not to throw the ball.

Put a volleyball in a mesh bag (such as a laundry bag) and suspend it from the ceiling with a combination rope and heavy rubber band. The height will vary, depending on the age and ability of class members. A student standing on a table or ladder should stop the swinging prior to each attack. This set up will afford opportunity to practice the take-off, and proper timing of the attack.

If the suspended ball set-up is not used, the next step would be for the teacher or leader to toss the ball into the air beside a lowered net and have each pupil in turn spike the ball.

### Placement for the Attack

Up to this point the ball has been held, suspended or tossed. Now comes the actual game situation, in which the pass is made from the back field to the set-up who tries to place the ball above and close to the net for his attack to hit. The set-up man should be coached to make the set-up high (at least 15 feet) and in front of the attack. The set-up should pass the ball in such a manner that the high point of the path of the ball will be midway between himself and the attack. A set-up which is back of the attack is difficult to recover due to the fact that the attack must reach for the ball. This eliminates the use of the snap-arm action. Another hazard is that the attack is liable to throw the ball, which is a foul. Watch for:

1. The correct placement of the set-up in front of the attack.

2. Angle of the body of the attack. (Forward tilt.)

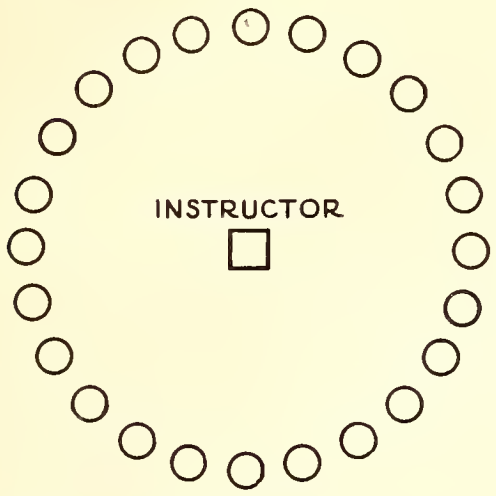
3. The snap-arm action. (Elbow leading up and down.)

4. The downward flight of ball. (Hitting on top of the ball.)

# CLASS ARRANGEMENTS

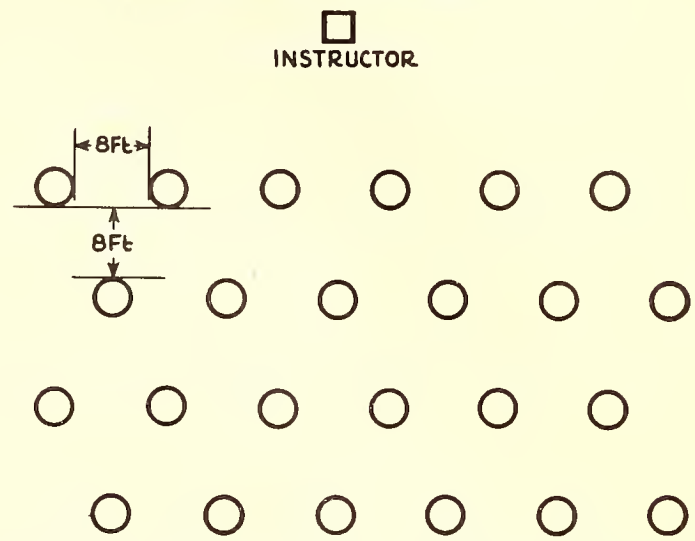
Every gymnasium presents its own problem of class organization for sports instruction. Following are four basic arrangements that suit the progressive steps of volleyball lessons. The instructor should work from these, using his ingenuity in adapting them to the size and type of his gymnasium or teaching area.

## CIRCLE FORMATION

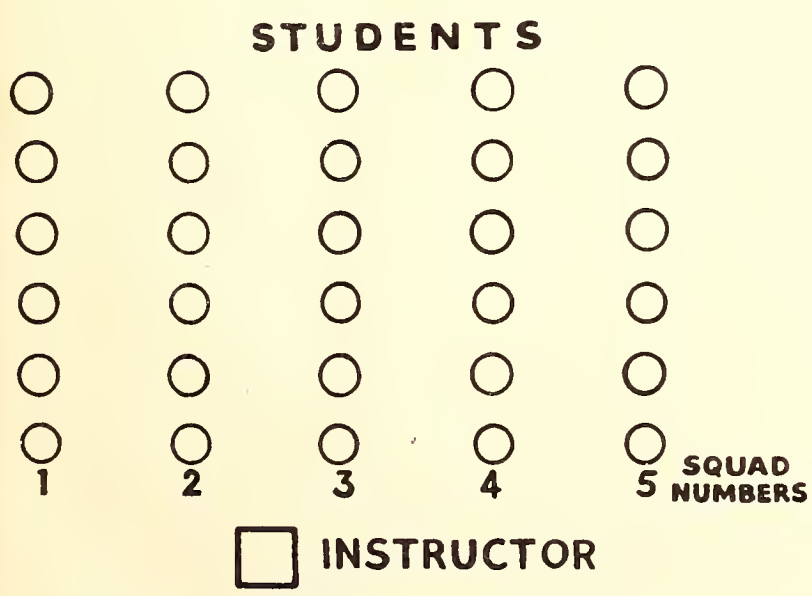



The class is arranged in a single circle, as large as the gymnasium will allow, leaving about 5 feet between students. The instructor stands in the center or moves from student to student around the circumference.

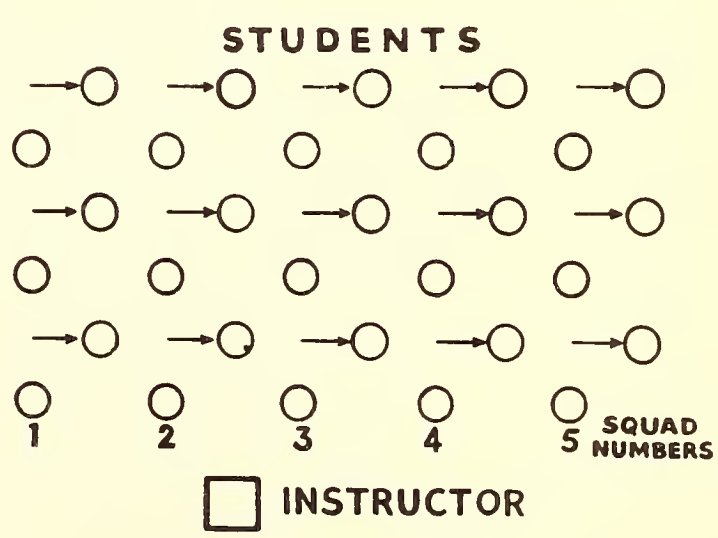
## OPEN ORDER FORMATION




The class is arranged across the gymnasium with three paces between lines and three paces between students in each line. The floor should be marked with chalk before the class arrives.




Squad Formation




FORMATION

# STARTING PLAY FOR THE BEGINNER

The members of any instruction class are ever anxious to get an actual experience in playing the game. They have seen the game played, they have viewed the instructional film, and have practiced the skills of ball-handling, serving, passing, attacking, etc. Now they are eager to try out what they have learned.

Before beginning a real game, the student should have the rules firmly in mind. Unless the volleyball rules are followed closely, a game can easily slip into a slow, uninteresting affair.

For the beginner, the following rules are important.

(1) The serve must be made from the proper area, behind the end line of the court. The server must not touch the service line until after he has hit the ball.

(2) On the serve, the ball must go over the net without touching it, and land within the opponent's court boundry lines.

(3) In handling the ball, the ball must be clearly batted. No scooping, lifting or holding the ball is allowed, and the game's umpire must be quick to call such violations at all times.

(4) No player may touch the ball twice in succession.

(5) Only three plays are permitted to get the ball over the net by either team.

(6) Players may not touch the net or go over it.

(7) It is a foul to step *over* the center line.

(8) A played ball which touches a boundary line is good.

(9) A ball that is hit into the net on the first or second play may be recovered.

(10) Players must be in their respective areas before the ball is served.

(11) On receiving the ball for service, the serving team rotates one position clockwise; the player who moves to the right back position serves until his team loses the service.

(12) A team's points are scored only during the periods when that team is serving.

### Starting a Game

In order to get a game started with a minimum of instruction about team-play techniques, place six students on each team in their respective areas, with directions that when the ball is received by player No. 1, it should be passed to the center position to player No. 2, who in turn passes it to the player No. 3 on his right or left, who will hit it over the net. This is the fundamental play in volleyball, and must be encouraged by all teachers who desire to create a continuing interest in it as an important recreation game.

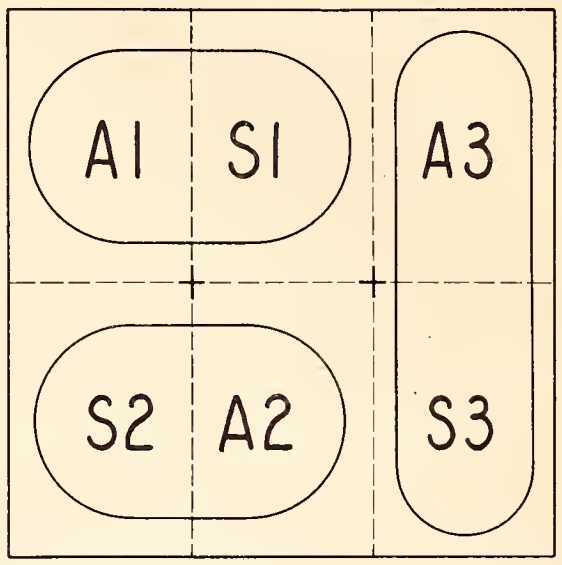
This type of team play will give all players an opportunity to play all phases of the game — passing, setting-up, attacking. While in the rear areas, the player is responsible for the No. 1 play, passing the ball forward. While in the center position at the net, he is responsible for No. 2 play, setting-up; when in the right or left forward area, he is responsible for No. 3 play, spiking.

When the students have mastered the simple routine as outlined above, they are ready to move into a more advanced style of play.

Divide the team into pairs — a set-up player and an attack, or spiker. These two players will act as a continual team throughout the entire offensive play.

In the usual starting position (Fig. 1), the attack (A1) stands in the left forward spot, while his set-up mate (S1) is in the center forward position. All the players should direct the first pass to the set-up in the

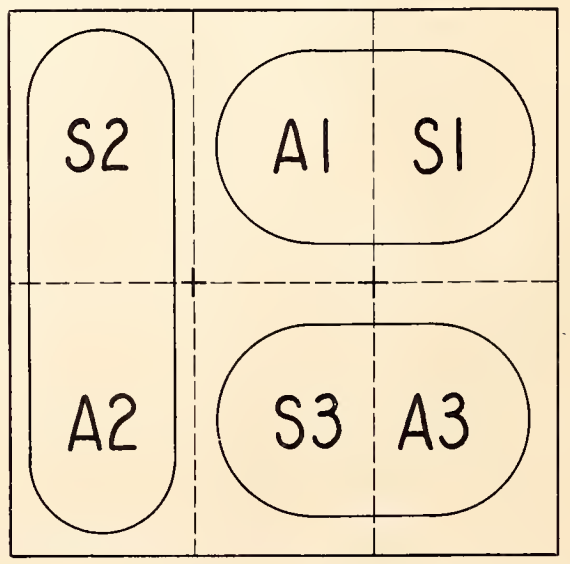
FIG. 1




center forward position (S1). It is very helpful for this set-up player to call out before each play, "Give me a good pass!". This is a locating device to his teammates, who are then sure as to where the ball should be passed. (S1) then passes the ball to (A1) for the spike.

Note that the next time the team takes over the serve (Fig. 2), (S1) and (A1) have rotated, and are now in different positions. However, the route of play is the same, for the attack (A1) is still in good hitting position at the net. The first pass, therefore,

FIG. 2

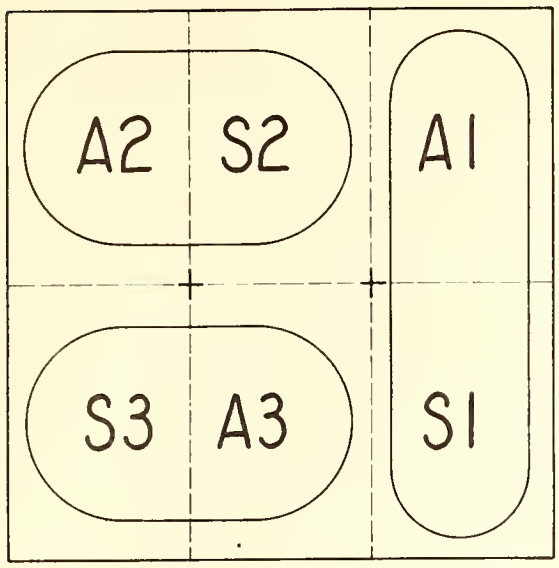



will be directed to the set-up (S1), now in the right forward position. (S1) then sets up the ball for (A1) to spike over the net.

When the team rotates again for a new server (Fig. 3), there is a brand-new combination at the net — (S2) and (A2). The first ball is passed to (S2) and play follows as in the first example — (S2) to (A2).

When teams use this combination attacking game, there is a greater opportunity for participation, and order and method are brought into play. The game

FIG. 3




becomes much more satisfying for everyone. It may be difficult at first for the instructor to impress upon the student the importance of always following a set procedure — for beginners will either want to hit the ball over the net on the first play, or will be satisfied merely to hit it to any teammate who happens to be handy. This, of course, impairs the game very much.

Using the above system means that during any one game, only three of the players can be spikers. To give the others a chance to gain experience, spikers and set-ups should be alternated each game. As the students' abilities develop, it will be seen that some players make better spikers, and others better set-ups, and teams entering organized competition can select and position their players accordingly. Here, the instructor must point out that, while the spiker may make a lot of points, he is only as good as his set-up partner. Brilliant spiking will never develop unless there are set-up players who are able to place the ball exactly where the spiker wants it. Modern play calls for versatility; good set-ups are invaluable.

# ADVANCED TEAM PLAY

Volleyball will gain in favor only as the fundamental playing skills are taught. However, the instructor should be familiar with the techniques of advanced play; the slidefilm "Beginning Volleyball" will merely help teach the fundamental playing skills. It is up to the instructor to show the student how to use the fundamentals he has learned to best advantage.

## DEFENSIVE PLAY

**The Block:** Over the years, the volleyball attack has developed to the point where it is necessary to counter it with what is known as "the block". A block is simply a defensive play in which one or more players jump up into the air with their arms raised in front of the opposing spiker in an effort to stop his hard-hit attack by sending it back across the net, or by directing it up and backwards for further play by the blocker's teammates. Naturally, the block must be made close to the net. Current rules make it possible for any or all players to come to the net and block, but generally, the block is made by either two or three players.

The teacher will develop the use of the block as the game progresses. This will be especially true for league, varsity or tournament play. Instructors will find helpful material on this skill in the official volleyball guides and in the "International Volleyball Review".

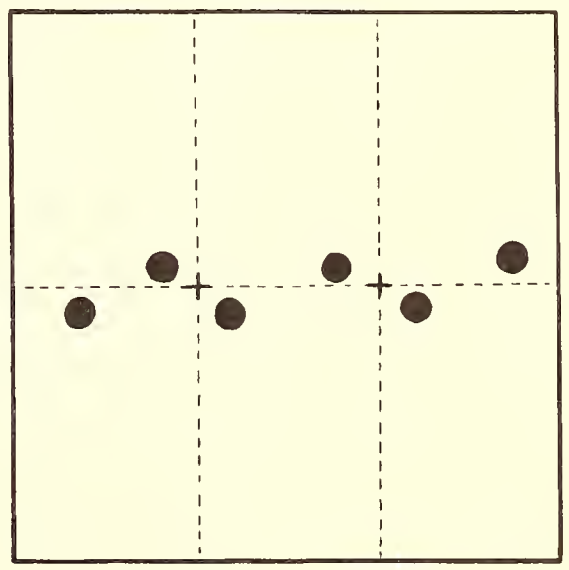
**Individual Defense:** Every player becomes a defensive player as soon as his opponents hit the ball over the net. On defense, all players should assume a position of readiness, waiting to play the ball. A good stance should be taken — feet apart, body ready to move in any direction, arms raised, hands and fingers in the chest pass position. This is the best position for defensive play.

Balls that come too low to be handled in the chest pass position may be taken in the underhand pass position — arms lowered, palms up, fingers extended forward. Balls received in this position must be clearly batted, and not held or lifted — common faults when players use this position.

A recent development in the game has been the use of the fist to recover low balls. Many good recoveries are made through this technique, and teachers will do well to inaugurate it early in play.

**Team Defense:** On the serve, it is well for the forward defensive players to move back toward the

FIG. 4



DEFENSE FOR SERVE

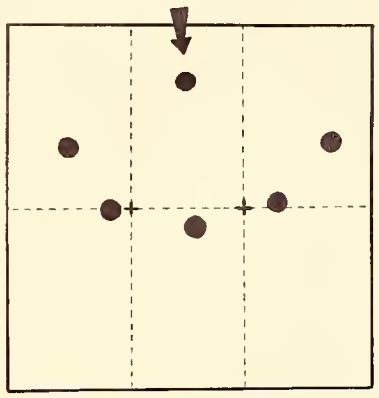
center of the court, while those in the rear move forward (Fig. 4). This makes a nearly straight line across the center of the court, and places the players in good position to handle the ordinary type of serve. Another formation has the center forward stay in close to the net and the other players form a half moon position (similar to Fig. 5).

The defensive team which is not using the block usually takes the half-moon defense position radi-

ating from the opposing spiker (Figs. 5 and 6). The center forward player crouches low, in a direct line with the attack, with his hands in the chest-pass position, as do the other players.

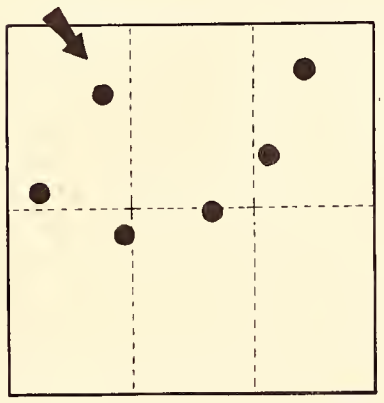
When a team utilizes blocking, two or three players (Figs. 7 and 8) usually come in to block. This

FIG. 5



HALF-MOON DEFENSE

FIG. 6



leaves much uncovered territory. However, the effectiveness of the blocking makes up for this shortage.

## TEAM OFFENSE

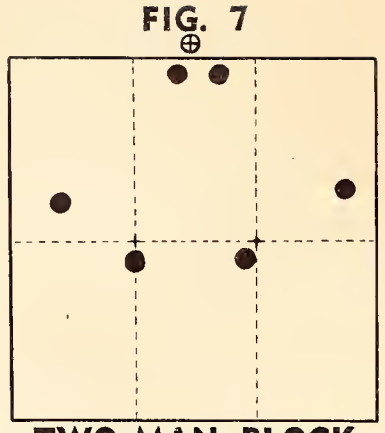
**Overhand Serve:** This serve is one which requires much practice before one becomes proficient in its use. This is the reason it was not suggested as a technique to be presented along with the underhand serve. This power serve is hit with an open hand, as illustrated in the slidefilm Unit 3. It is used effectively in advanced play. When properly hit, the ball curves, floats or drops, depending on the impetus given. A hard driven serve which just clears the net is a real offensive play.

**Screening:** Screening is a formation which is used by teams in an effort to screen the serve so as to make it more difficult to see and to receive. Three players converge in front of the server and raise their arms to shoulder height, hands behind the head (Fig. 9).

**The Attack:** Instead of the regular 1-2-3 play, as outlined above, top flight teams now use the following plays:

(a) The set-up will always be made from the center forward position, regardless of who is playing that position. Many teams today have four attack players, and two set-ups who interchange position with other players to set up the ball.

FIG. 7



TWO-MAN BLOCK

(b) The set-up, instead of always passing to the attack in the left forward position, will pass to either the right or left forward position.

(c) The attack at the net is given a direct set up from the back field and kills the ball on No. 2 play.

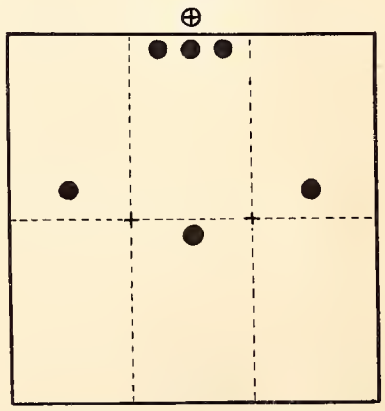
(d) Instead of making a high set-up, a low set-up will be given to the spiker. This is an excellent play, for it does not give much time for the opposition to get set for the play.

(e) At times a spiker, instead of hitting the ball with force, will lightly bat the ball over the hands of the blockers or into an open area in the court. This is a good change of pace.

(f) If opposing players are found to be out of position, the set-up may fake to pass to the spiker, but instead will bat the ball into the uncovered territory.

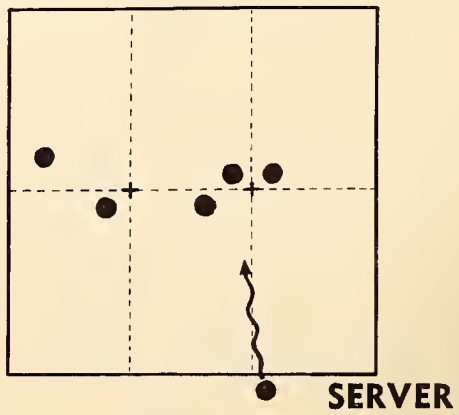
Each team will make up its own system of play. This should be understood by all so that each team member understands his responsibility. For the beginner, it will be well to first of all work in pairs, and play the 1-2-3 system. When this is mastered he will be ready for advanced play.

FIG. 8



THREE-MAN BLOCK

FIG. 9




SERVING SCREEN

# EVALUATING PUPIL PROGRESS

The appraisal of pupil progress is important. Volleyball is no different from any other game in the fact that pupils would much rather play than be tested. On the other hand, testing is valuable to the teacher as well as to the student. If tests motivate one toward improvement, then they are worth while. Re-tests should indicate improvement. If not, special attention should be given to find out why.

Scott and French in their "Better Teaching Through Testing" introduce some excellent material on testing volleyball. One problem with the game is that some phases of it are extremely difficult to test. For instance, the testing procedure for spiking is difficult in making the conditions consistant. Each player wants his set-up in a special location, and so on.

Here are several simple testing suggestions:

1. **Serving:**
   Each pupil serves ten times. Score each serve according to where ball lands, awarding 5 points if the ball lands in the right or left back positions, 4 points if in the right or left front positions, 3 points if in the center back position, and 1 point if in the center front position. Line ball counts higher score:
   A Underhand serve
   B. Overhand serve

2. **Handling the ball:**
   A. Drop ball from a balcony or high point. Pupil receives ball and passes it over a rope 10 feet high. Score 5 points for each ball that goes over the rope.
   B. Draw a line on a wall eight feet from the floor. Draw another line on the floor three feet from the wall. Player stands in back of the line on the floor facing the wall. To start the test player tosses the ball in the air, then bats it above the eight-foot-mark on the wall. He continues batting it for ten seconds. A score is counted each time the ball touches the wall above the eight-foot line. (Ball to be batted in back of 3 foot line).

3. **Setting up the Ball:**
   Player No. 1 to be tested stands in the center-forward area near the net.
   Player No. 2 stands in center of back-center area with ball. Player No. 2 tosses a high ball to Player No. 1 who attempts to set up the ball.
   A successful set-up is one which is twelve feet in height and within three feet of the net. (Strings above the net and court to indicate these limitations.)

4. **Attack:**
   *Sargent Jump Test:* Measure the height a pupil is able to spring into the air. Have pupil make mark with chalk on wall with outstretched hand while standing with feet flat on the floor. Then let him jump and make a mark on the wall above the first mark. Measure the difference between these two marks.
   *Rope Skipping:* While this is not a test outright, it will be good conditioning practice.
   *Suspended Ball Test:* Hang ball at 7 to 8 feet in height. Score player on efficiency in hitting the ball.
   *5 points* for good action. (Hit ball with force in downward direction.)
   *3 points* — Hitting ball, but driving it forward and not downward.
   *1 point* — For just hitting the ball.

5. **Appraisals During Play**
   This will afford the best opportunity to grade the player. The number of trials at serving, receiving, passing, setting up the ball and spiking as well as efficiency in general team play may be recorded as well as the resulting action.
   Here is a list of the skills in the game:
   Receiving the Ball
   a. From service
   b. From across the net
      1) Hard hit ball
      2) Easy hit ball
   c. From teammates
   Playing the Ball.
   a. Service
      1) Underhand
      2) Overhand
   b. Pass to teammate.
   c. Setting ball up for spiker.
   d. Volley across the net.
   e. Blocking.
   f. Recovering the ball off the net.
   g. One-handed fist recovery of ball.

# THE GROWTH OF VOLLEYBALL IN THE UNITED STATES

The modern game of volleyball was invented in 1895 by William G. Morgan, physical director of the Holyoke, Massachusetts Y.M.C.A. Mr. Morgan was seeking a game for his business men's gymnasium classes which had recreational value as well as physical activity. Basketball was in its beginning days, but this game proved to be too strenuous for the older men in his classes.

There was a game called "Minton" being played by college students at this time. A seven-foot net was used over which a worsted yarn ball was batted back and forth like badminton by players who used long-handled rackets. Mr. Morgan eliminated the racket and experimented with a basketball bladder, which opposing teams batted back and forth across a net. Mr. Morgan called this new game "Mintonette".

The basketball bladder did not prove to be too satisfactory and Mr. Morgan sent general specifications to the A. G. Spalding & Co., for a ball, smaller and lighter than a basketball, to meet the needs of the new game. The resulting product was most satisfactory. In fact, the general specifications originally used have remained constant over the years.

Dr. A. F. Halsted of Springfield College, witnessing this game, suggested the name of "Volleyball", since

the object of the game was to volley the ball across the net. The suggestion was immediately adopted. In 1896, a Physical Directors Conference was held at Springfield College, at which time Mr. Morgan was invited to put on a demonstration game using two of his Holyoke teams. The game's development was turned over to the conference delegates. The Y.M.C.A. has promoted and perpetuated volleyball, not only in this country, but around the world.

The original rules permitted unlimited play on either side of the net. This made it a slow moving game as far as spectators were concerned, though it was a splendid recreational game for the players. Starting in 1900 the rules were changed to give it greater appeal, both to players and spectators. In 1917 the first complete Volleyball Guide made its appearance in the famous A. G. Spalding & Co. athletic series. This guide included the rules of the game, information on teams and game suggestions. Definite impetus was given to the game when the Y.M.C.A. inaugurated their annual National Volleyball Championship Tournament at Brooklyn in 1922.

The United States Volleyball Association came into being in 1928 under the leadership of Dr. George J. Fisher, of the Boy Scouts of America. He has been its only president, guiding the development of this association in a splendid manner. The Association includes the major athletic organizations of this country, like the Y.M.C.A., the A.A.U., National Collegiate Athletic Association, National Recreation Association, American Association for Health, Physical Education and Recreation, U. S. Armed Forces, National Federation of High School Athletic Associations, Boy Scouts of America, Boys Clubs of America, American Turners and National Jewish Welfare Board.

The United States Volleyball Association is responsible for the progress of the game in this country. It formulates and prints the official volleyball rules and guide: administers all open competitive events, including the national championships for the intercollegiate; men's and women's sections (the Y.M.C.A., up to this date, has been invited to conduct these championships). It sponsors volleyball clinics, demonstrations, and is responsible for public relations and the development of visual aids. The association meets twice a year, once in New York in December and in conjunction with the volleyball championships in May.

The game is annually making tremendous progress; originally a Y.M.C.A. game, parks, playgrounds and recreation departments have added it to their programs, as have other organizations and schools. During World Wars I and II the game was a favorite with the Armed Forces, since equipment and space requirements were not extensive. More recently, universities and colleges have recognized volleyball as an excellent intramural activity, and some schools have a varsity volleyball team. The teacher training schools now include volleyball as one of the major games to be taught in the schools and recreation departments.

Twenty-three countries interested in the game of volleyball have formed an International Volleyball Association. Many believe that some day the game will find its way into the Olympic games. If not, there will soon be a world volleyball championship series.

And so we find today the game being played by boys and girls, young men and young women, and older folks. To some it is a recreational game in which the fun element is predominant. To others, it is a highly skilled game in which the competitive factor is pronounced — it is fast, strenuous and demanding. For still others, it is a recreational-team game, where system and team play are necessary, but where the objective is not primarily to win, but to have a good time.

This is volleyball; another American game. Let's teach it so that it becomes a game one plays in youth, in middle age, and even in the golden years.

# OFFICIATING VOLLEYBALL

The first step toward good officiating is to secure the current official Volleyball Guide and study the rules, noting the rule changes for the year. For instance, the rules were recently changed to: (1) permit a serve to be made at any point in back of the end line of the court; (2) permit any number of players to come forward to block at the net, and (3) permit a player in the back half of the court to come up halfway in the front half of the court to spike a ball. The guide also carries information on officiating.

The general rules are presented in Unit 1 of the slidefilm series, and are repeated in the section on "Starting Play For the Beginner" in this Instructor's Guide.

The most important factor in officiating is for the referee to be in a position which enables him to see into both courts as well as to have an unobstructed view of the top of the net.

If it is not possible to have a referee's stand, the next best is to use a table or ladder to elevate the official above net level. It is also important to have two supporting cables coming to the net. A single cable will not permit the referee to get into a proper position.

Officials should watch for a foot fault (stepping on the line) on the serve, and for net balls on the serve. He should see that players on both teams are in their respective areas before the serve is made.

There are two difficult situations to make decisions on. The first is the held ball; it will be well for teachers to observe this rule strictly and call a foul for holding. If leniency is permitted now, holding is difficult to correct at a later time. The ball must be clearly batted.

The second difficult situation is the play at the net. It is next to impossible to call a foul on a player in the net when the ball itself hits the net on a spike. This is why players who illegally touch the net call their own fouls in many parts of the country. Encourage this!

Watch for the spikers and blockers who follow through too far and go over the net in their play. Also watch for players stepping over the center line.

An official is an aid to a game and not a policeman; players should recognize this and play accordingly.

Study the rule book.

# VOLLEYBALL CODE

Since the days of the first National Championships, it has been traditional that volleyball is a game in which there are many opportunities for the display of ethics and sportsmanship.

This is due in great measure to the fact that there are times when the officials cannot make a proper decision as to whether a player touched the net in playing the ball, or when the ball is contacted by a player more than once. In the past, it was customary for a player who had touched the net in play to grasp the net indicating the foul. Some players and officials took exception to this but the code has persisted. It is the American way, and it is hoped that the many players who continue to play the game will carry on this idea.

The Pittsburgh, Pa. Y.M.C.A. Volleyball Club developed a Volleyball Code which appeared in the 1951 Volleyball Guide. It has several helpful suggestions:

Give the beginner a break!

Let him handle the ball, it is the only way he will learn.

Don't "roast" the beginner, or even the more experienced man when he makes a mistake; he knows all about it.

A bit of praise encourages players to want to do better the next time.

Players give opponents the benefit of the doubt.

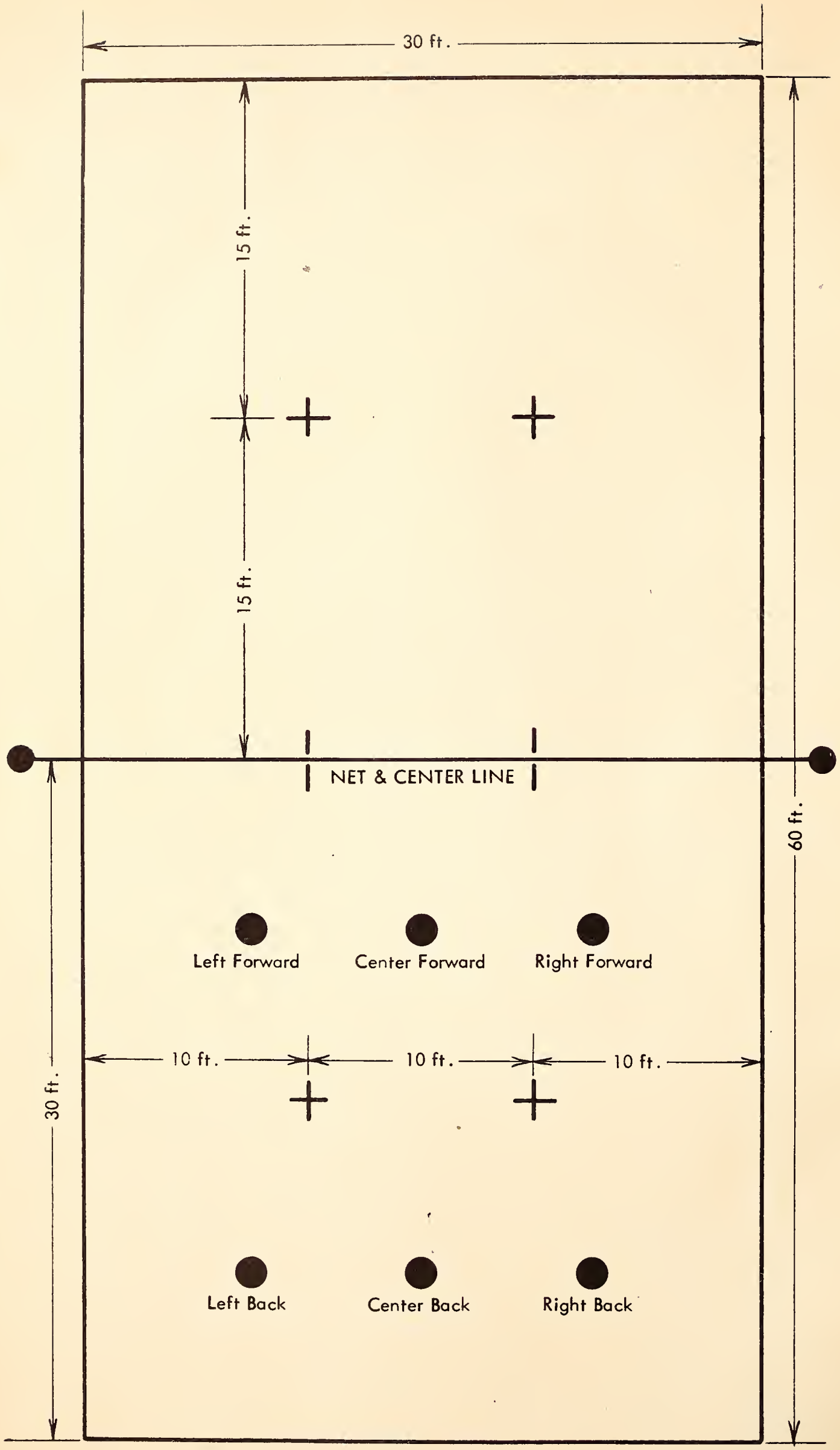
Every man plays to win—sure *but* they take the referee's decisions without bitterness or comment.

If the referee fails to see their fouls, or there is no referee, they call their own.

All this is not only a matter of good fellowship and good sportsmanship but it will add to their team play, to their own fun, and the morale of a team.

Volleyball is one game where opponents get together after the game and "play it over," praising each other for hard fought points, games and matches. This has made for a great fellowship among the top-flight teams of the country and the world.

This occurs only when sportsmanship has been high and there has been a wholesome respect for the ability of the other team.


30 ft.
15 ft.
15 ft.
NET & CENTER LINE
60 ft.
Left Forward
Center Forward
Right Forward
10 ft.
10 ft.
10 ft.
30 ft.
Left Back
Center Back
Right Back

# Unit 1 — The Game

**OBJECTIVES:**

1. To introduce the game of volleyball and to create an interest in wanting to play the game.
2. To appreciate volleyball as a game for recreational and carry-over activity.
3. To aid pupils in becoming familiar with the rules and playing conditions of the game.

**SUGGESTED METHODS:**

Screen the entire slidefilm of Unit I with the recorded commentary. This will give the student a clear cut picture of the game and its possibilities. If possible, a demonstration game should be played, in which leaders are used who have previously learned the basic techniques of the game. Opportunity for questions should be given.

**Note:** The following pages contain a frame by frame reproduction of this unit of slidefilm and its recorded narration. Space has been alloted for instructor's interpretation and class notes.

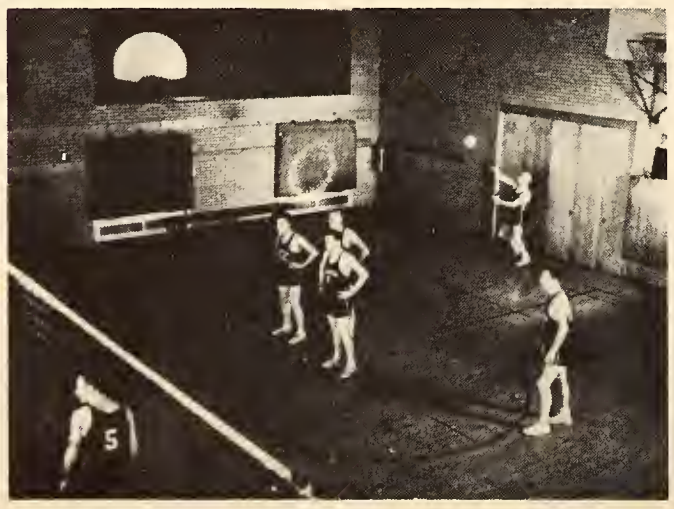
Eastern United States has been the birthplace of two popular games that are entirely American in origin. One was basketball . . . the other, volleyball. In 1895, in Halyoke, Massachusetts, William Morgan, physical director of the local YMCA, invented volleyball.

He intended the game to be a mild form of exercise and recreation for businessmen and in the beginning it was just that. The game consisted of batting a ball back and forth across a high net and the principal objective was to keep the ball in the air.

The ball was put in play with a service but there was no real vigor in it . . . just an easy lob across the net. But the game had more merit than that.

And the players soon recognized it. They started to play harder and develop skill, sensing the possibilities of an exciting, competitive sport. They changed the serve from an easy lob to a hard driven ball . . .

. . . placing the ball accurately and strategically. As younger men and fine athletes joined the game, it began to develop into a spectacle of exciting and vigorous action.



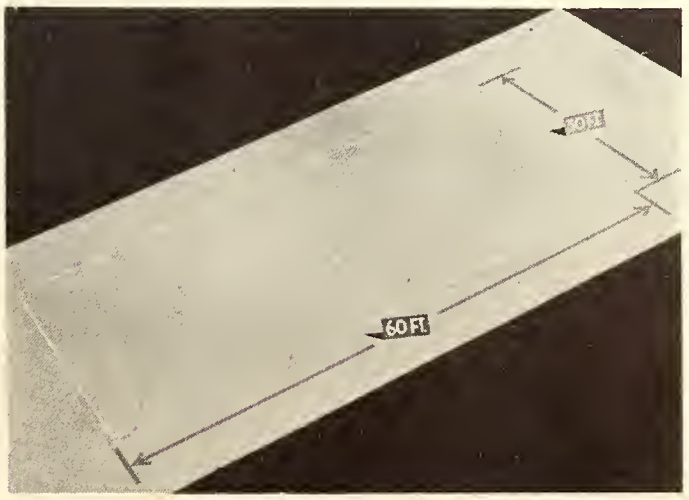
**RECORDED NARRATION**

And today volleyball is one of the most popular year-round sports. Age makes little difference because you can adjust the game's tempo to your mood, ability and skill.

Boys and girls can enjoy the game together because the skill of the game is as much agility and precision as pure strength.

And the seasons make no difference, either. It's just as much fun outdoors as inside. And those are the reasons why volleyball can be a life-long sport for you if you learn the fundamentals now.

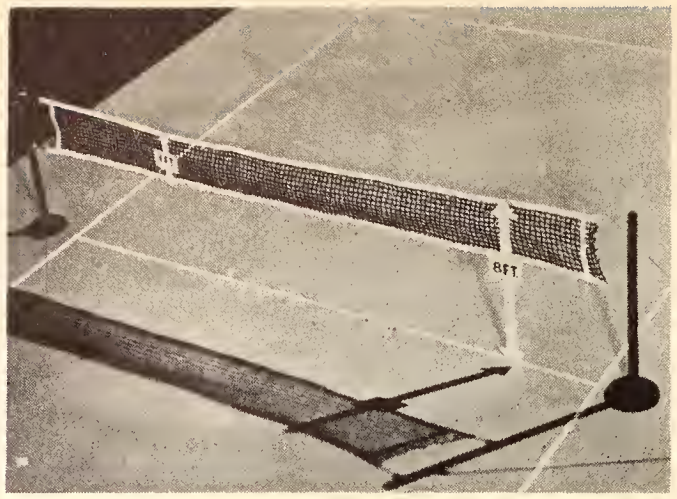
The specifications of the original volley ball are still standard. It should weigh not less than nine ounces and not more than ten. Air pressure should be not less than seven pounds and not more than eight. It's circumference should be not less than twenty-six inches and not more than twenty-seven.



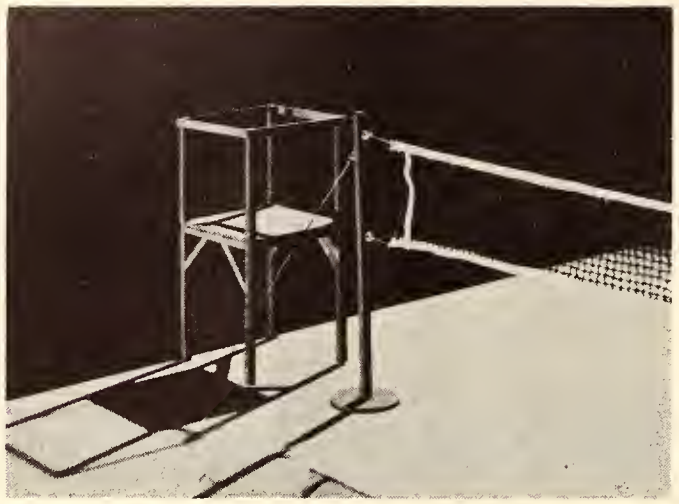

The court is a rectangle sixty feet by thirty feet marked by boundary lines two inches wide. This area is divided into the equal courts by a center line, also two inches wide.

**RECORDED NARRATION**

The net across the center line is three feet in width and the top should be eight feet from the floor. For women's and high school play, the net may be lowered six inches and for junior play it may be lowered one foot to make it seven feet from the floor.

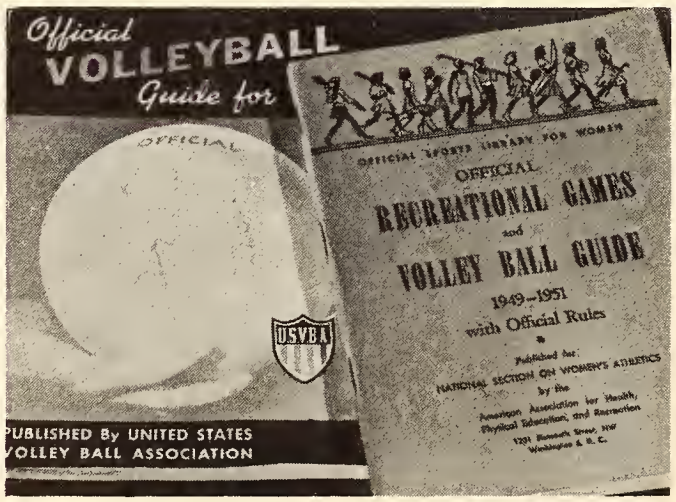



It is a good idea, when possible, to have a referee's platform constructed at one end of the net, elevated to a height of 4 feet, and large enough to support one man. If it is not possible to secure or make such a platform . . .

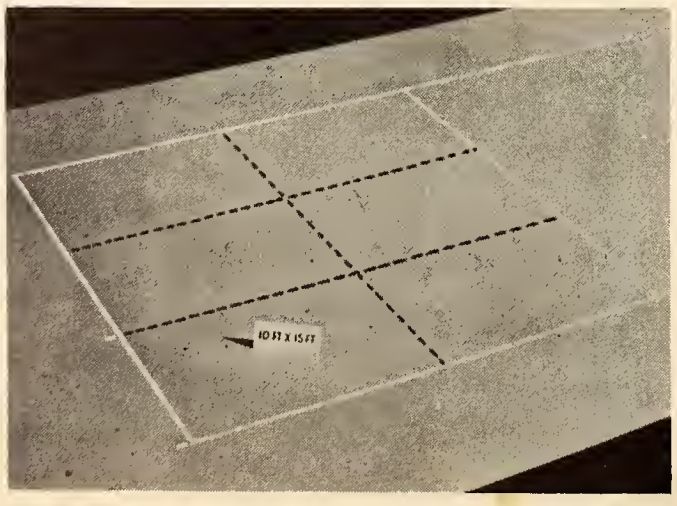


. . . the next best substitute is the old-fashioned step-ladder. At any rate, the referee should be high enough to see the game without obstructions.

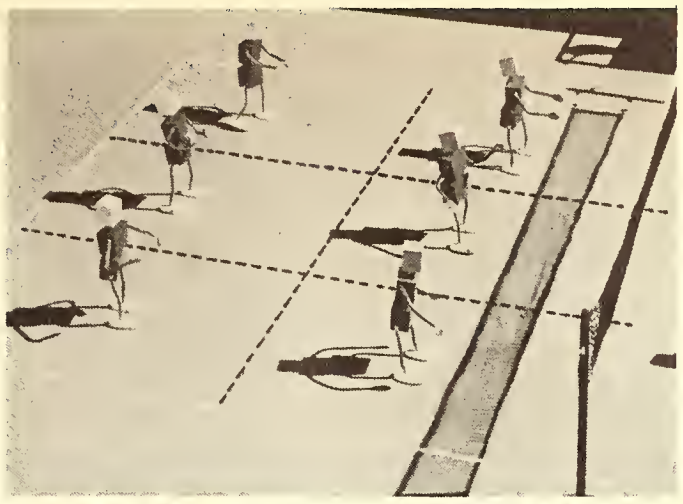
There are two recognized rule books for volleyball . . . one approved by the United States Volley Ball Association and the other approved by the National Section on Women's Athletics of the American Association for Health, Physical Education, and Recreation. There is really not much fundamental difference in the two sets of rules so let's take the U. S. Volleyball Association rules first.



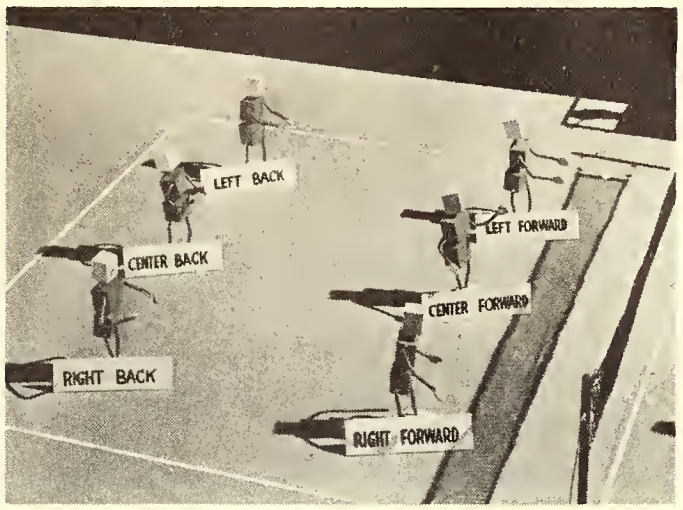

Each half of the court is divided into six equal parts, each ten by fifteen feet, marked by small crosses at the intersection of these boundaries.



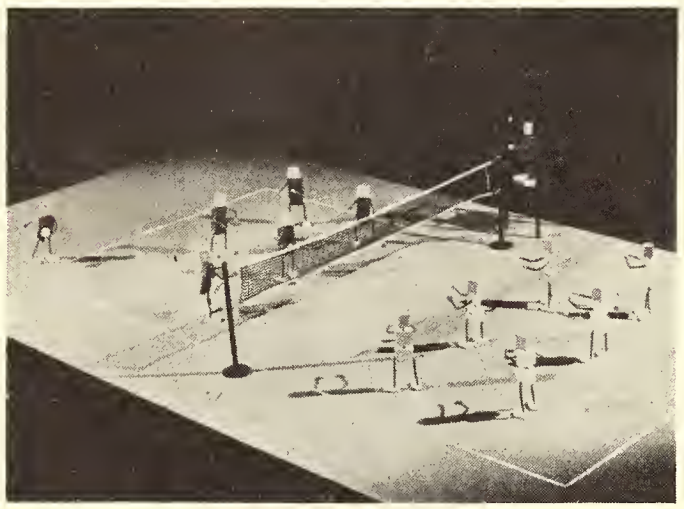
**RECORDED NARRATION**



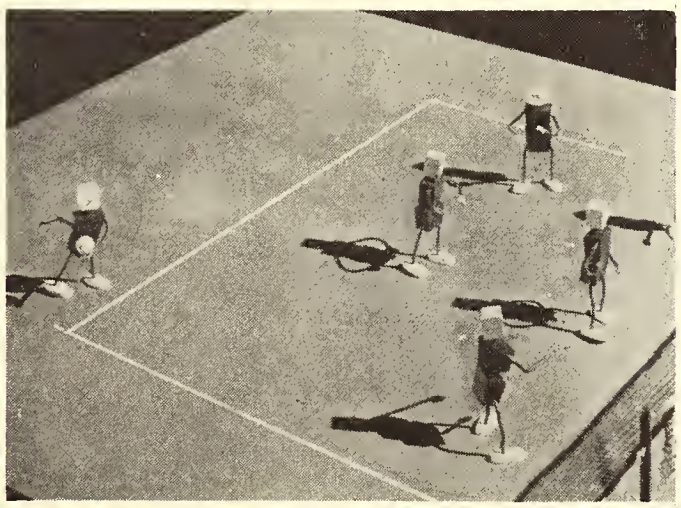
There are six men on a volleyball team, and each man is responsible for covering the ground in one of the court areas. This division of the team places three men in the front half of the court and three in the rear.



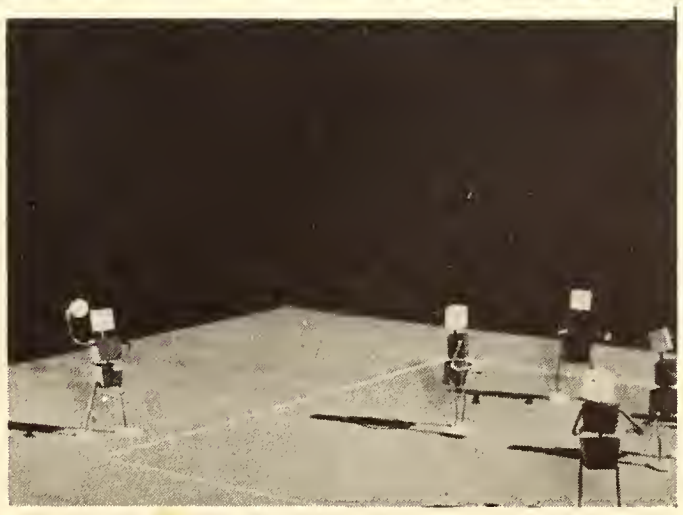

These positions have designated names in relation to the court. They are left forward, center forward, right forward, right back, center back, and left back.



Now let's see how the game is played. We begin the game with the Serve. The player in the right back position of the blue team goes to the serving zone, which is the area behind the end line.



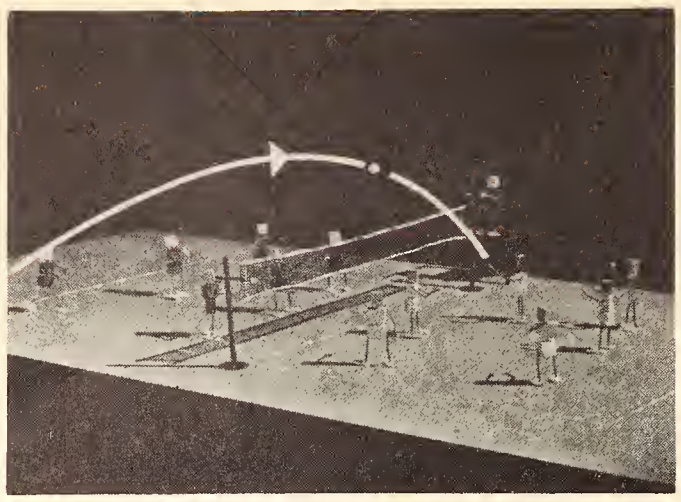
The ball is put in play by the server, who stands behind the end line in the serving area. The server is not permitted to step on the end line until the ball has been served. After the ball leaves his hands, he is permitted to move into the court for play.



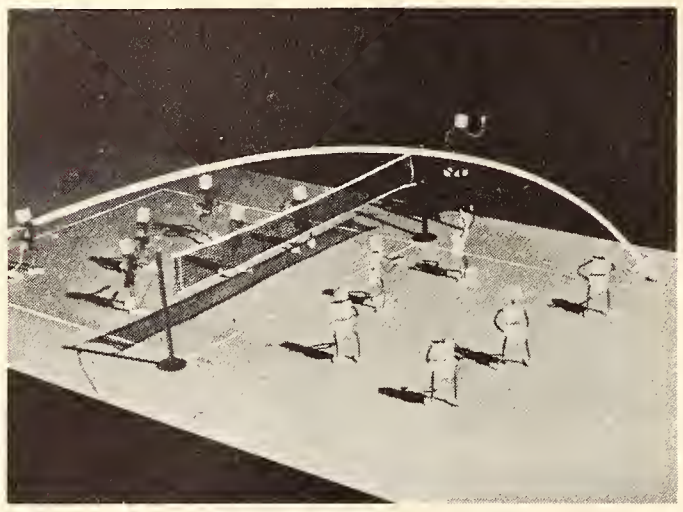
The service is made by hitting the ball with any part of the hand or fist over the net and into the opponent's court.

**RECORDED NARRATION**

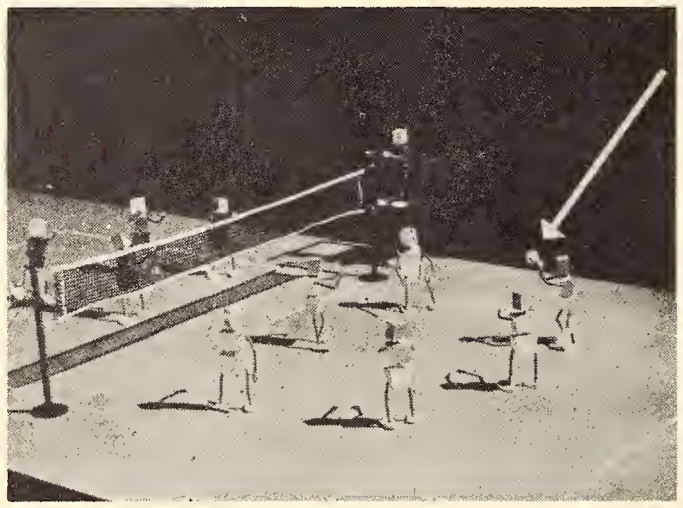
The served ball must go over the net without hitting it and land in the opponent's court.



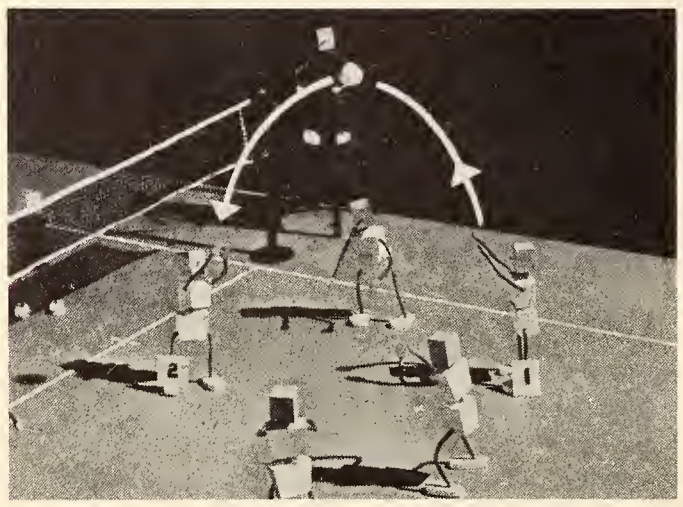
If it goes out of bounds or hits any obstruction, or fails to clear the net, the serve is lost and no points are scored for either side.



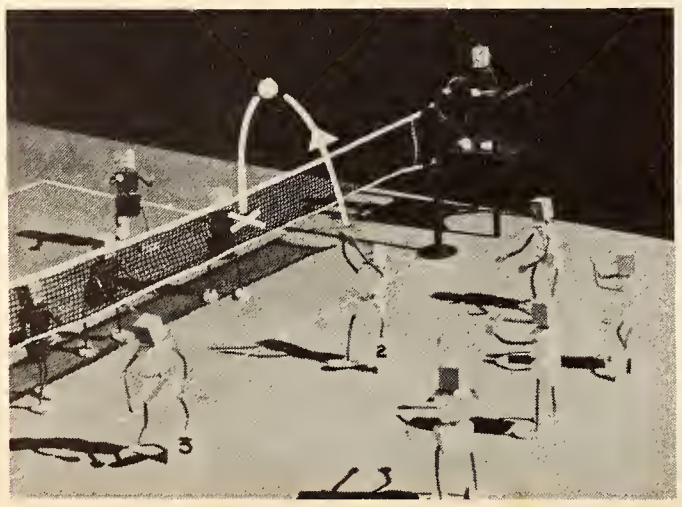
The first man on the receiving team to receive the ball is known as number one.



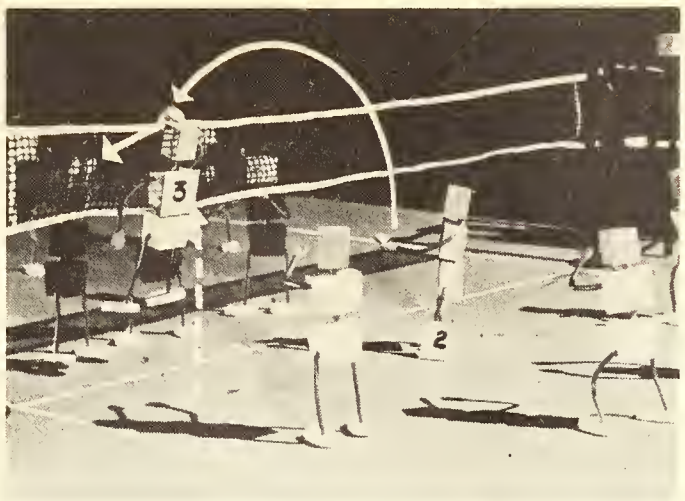
His job is to pass the ball into the forward part of the court in such a manner that it will not be difficult for the next man, number two, to play it.



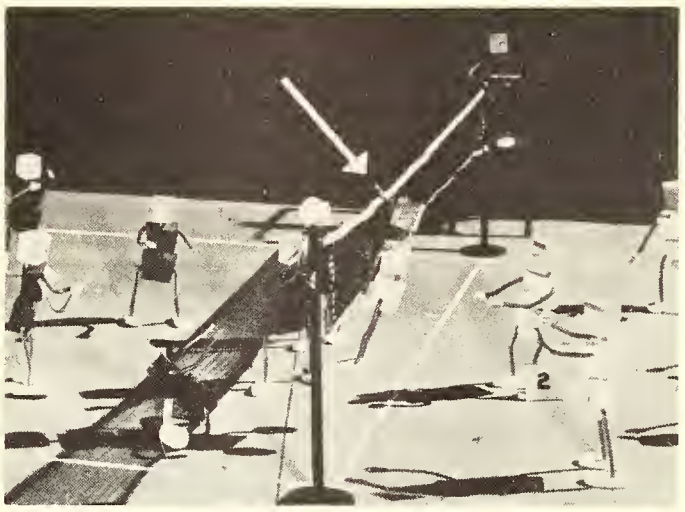
Number two is known as the set-up. His job is to set the ball up or hit it up close to, and above, the net on his own side, so that number three, the spiker or attack man, can hit it hard into the opponent's court.



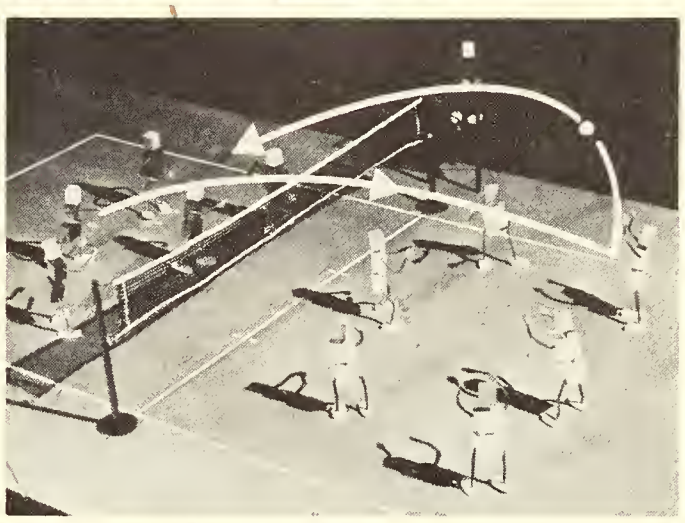
## RECORDED NARRATION



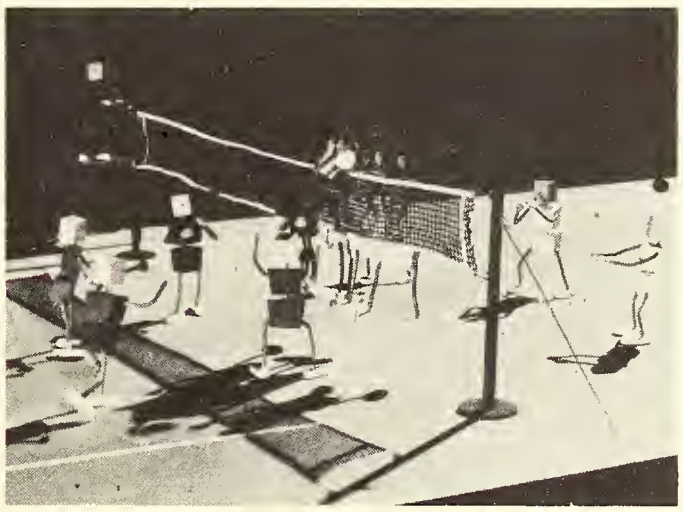
When the set-up has been made, the spiker jumps into the air and hits the ball with a downward spiking motion so that it will be difficult for his opponents to return it.



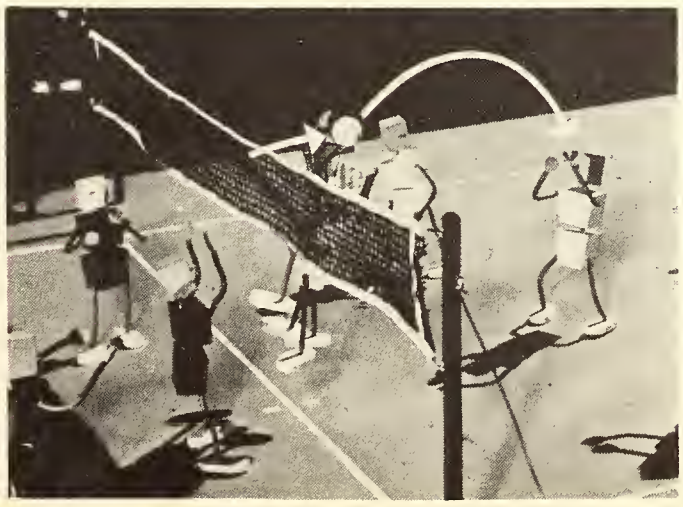
Players are not allowed to touch the net or extend their hands over the net like this. However, no foul is declared if a player knocks the ball into the net, thus forcing it against, or under, an opposing player's hands.



The first man to receive the ball on the receiving team may return it himself like this, but this makes for a slow, see-saw type of contest, instead of the hard, driving game that is much more fun to play.



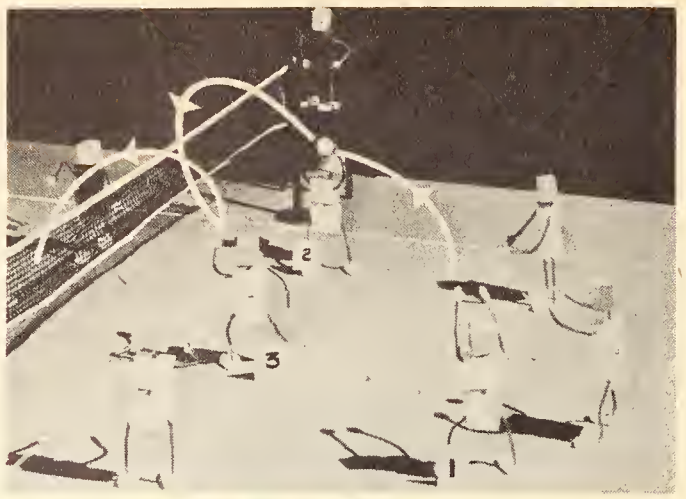
Usually the other team will attempt to block the ball. Blocking may be done by any one or all of the opposing players, who leap high into the air, arms outstretched and try to break up the flight of the ball close to the net. The blocker who touches the ball first may send it back across the net; but for better accuracy . . .



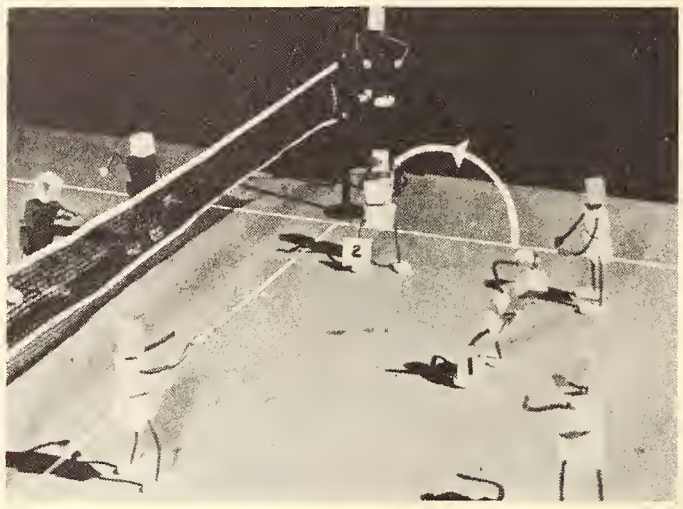
. . . he will deflect it upward and backward to one of his teammates in the rear, who will either return it himself, or send it forward to be hit over the net by one of his forward teammates.

**RECORDED NARRATION**

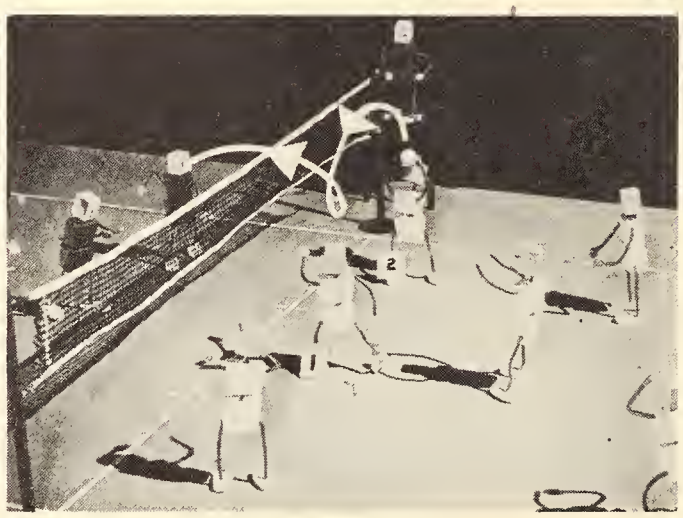
The ball can be played only three times on each side of the net and no player may hit it twice in succession.



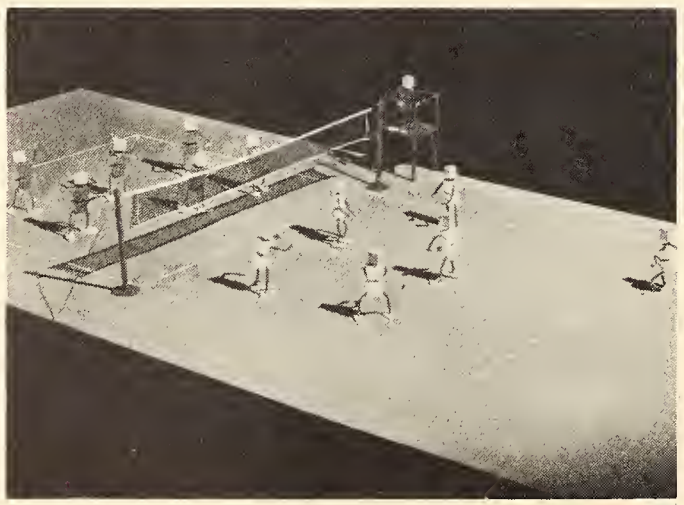
However, number one could pass it to another player as he is doing here and then . . .



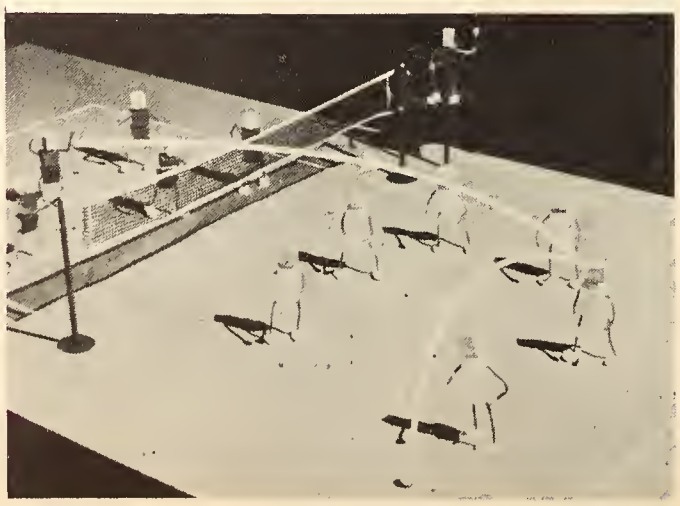
. . . have it returned to him and hit it again himself on the third play.



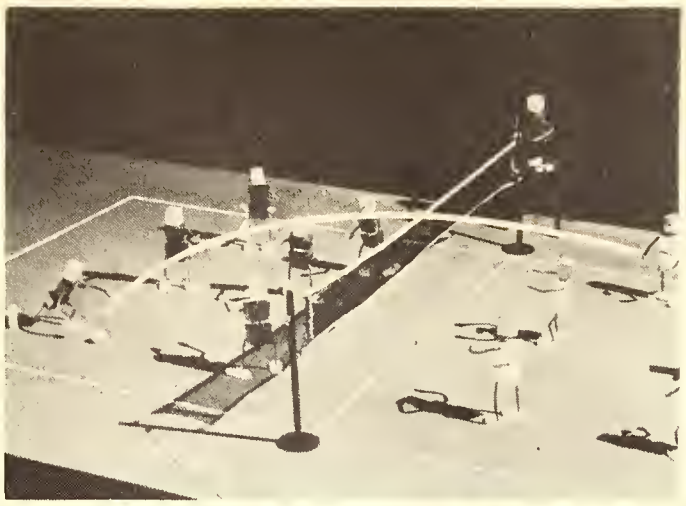
The basic rule of scoring is that only the team that serves can score. In this respect scoring is similar to badminton and table tennis. Here, for instance, the white team is serving.



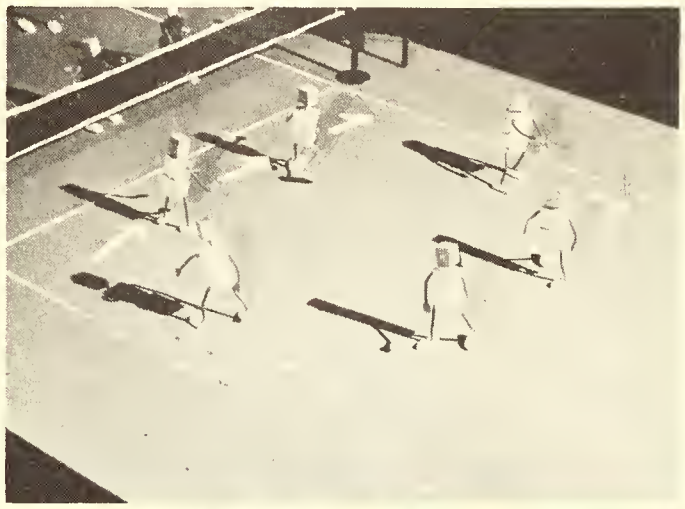
During the play the white team knocks the ball out of bounds. The blue team does not score. The white team simply loses the service and the blue team gets the service.



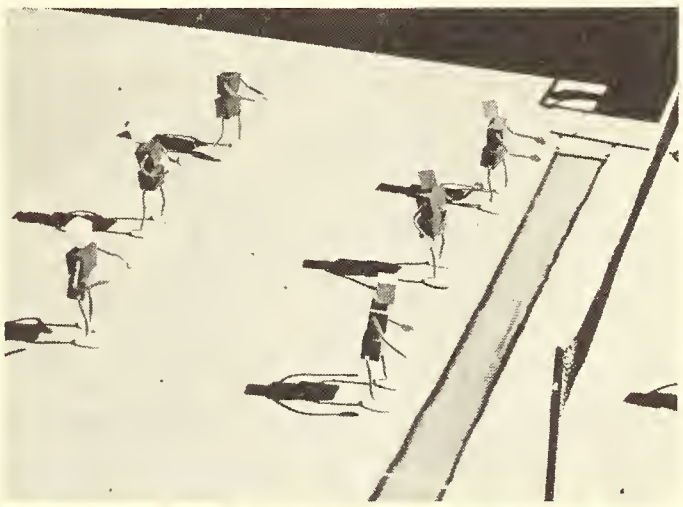
**RECORDED NARRATION**



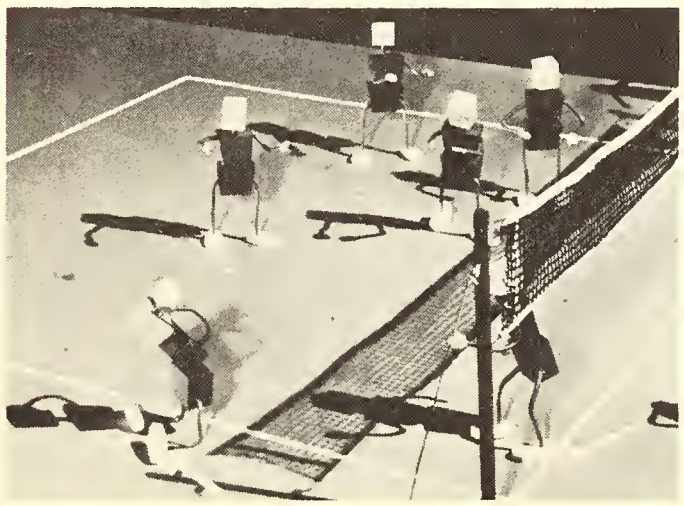
But here, during the white team's service, the blue team commits an error or a foul. In this case the white team scores one point, keeps the serve and continues to serve until they commit an error or foul.



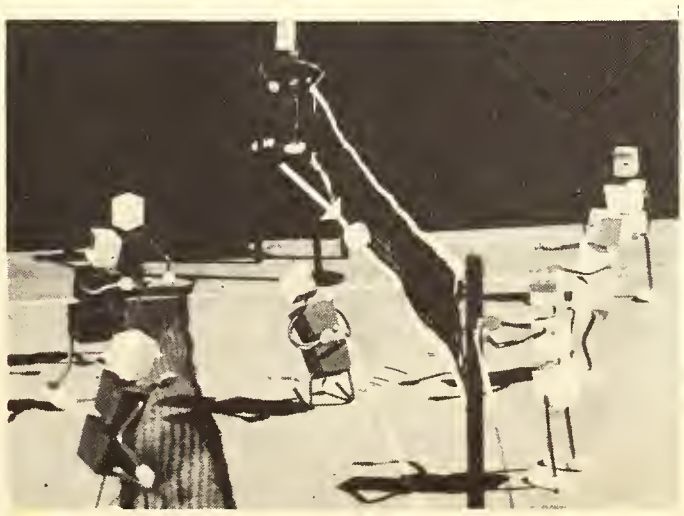
During a game, whenever a team takes over the service, each player of that team rotates one position in a clockwise direction. The right forward moves back for the serve; the right back moves to the center back position, and so on. Then the man who moves into the service area will continue to serve until his team loses the service.



The team which loses the serve remains in position.



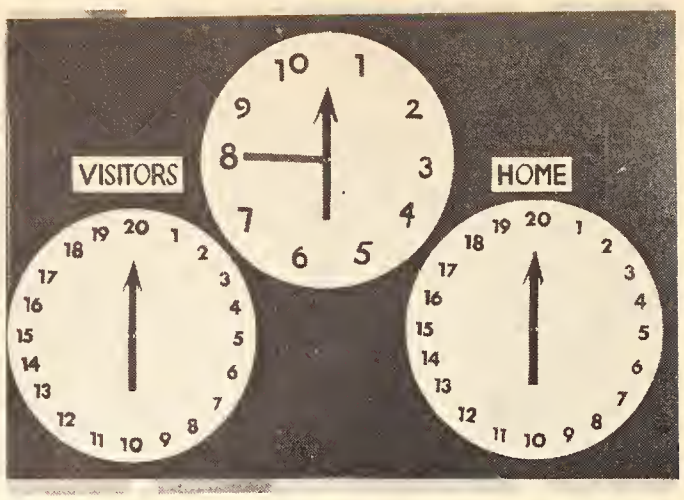
Players may overstep the side and back boundaries of the court to return a ball, and their feet may touch the center line, but not cross it.



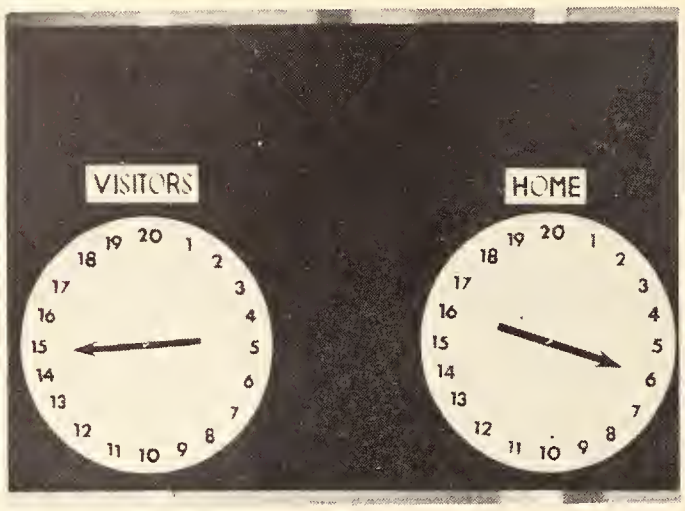
A ball, other than a serve, may be recovered from the net and kept in play provided the player avoids contact with the net and does not catch or hold the ball.

**RECORDED NARRATION**

In scoring volleyball according to the Association rules, teams must decide before the game whether they will play according to time periods or according to a game score.

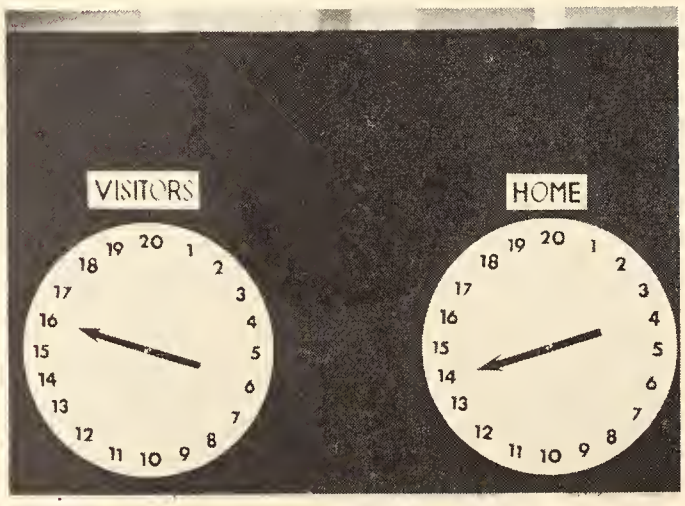



Here is the final score of a game played on a game score basis. Fifteen points is game score so the visitors won fifteen to six.



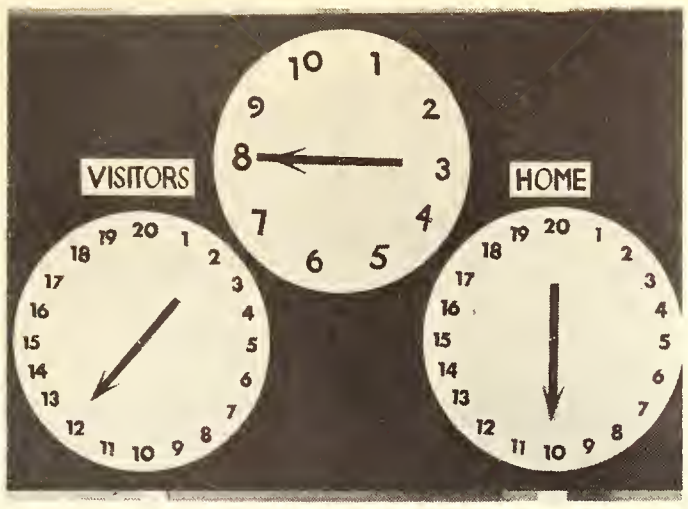

But supposing the game had gone to fourteen-fourteen. Now one team must score two points more than the other to win the game.

The visitors score two points and the game ends at sixteen-fourteen. When the score is tied at fourteen-all, one team must beat the other by two points to win.

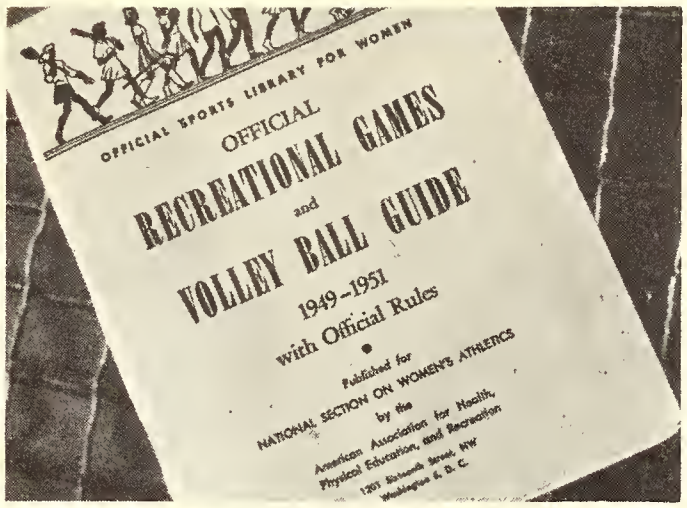



When the game is played on a time basis, there are eight minutes of playing time in a game. But if a team scores fifteen points before the eight minutes have expired and has a two-point advantage, that team wins and the game is ended. Here, after six minutes of play, the visitors have fifteen points and a two point advantage, so they win 15-13.

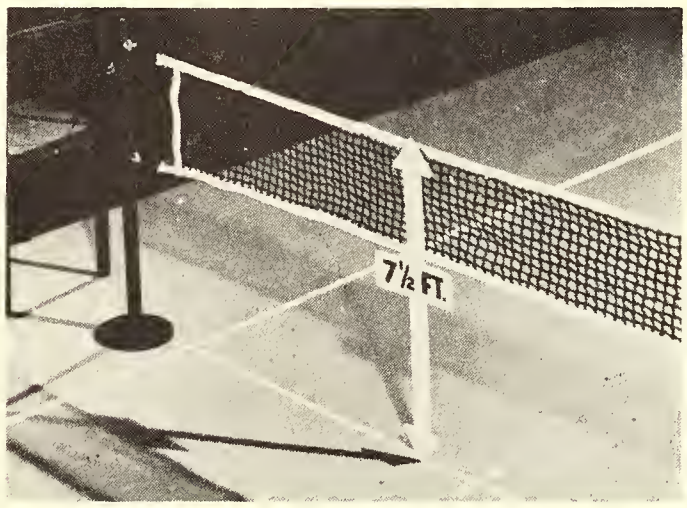
**RECORDED NARRATION**



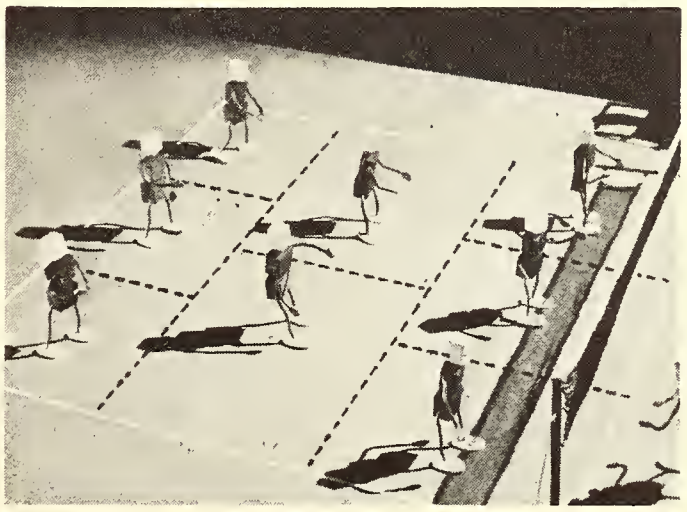

If, however, neither team scores fifteen points during the game period, the team with at least a two-point advantage wins and the game is ended. For instance, here at the end of eight minutes of play the score is twelve to ten for the visitors so the visitors win. But if the score were 12-11 at the end of eight minutes, they would have to continue play until one team was two points ahead.




The rules for girls approved by the National Section on Women's Athletics of the American Association for Health, Physical Education, and Recreation are somewhat different from those approved by the United States Volley Ball Association.




In the women's game the net is seven and a half feet high instead of eight. For high school play it should be seven feet.

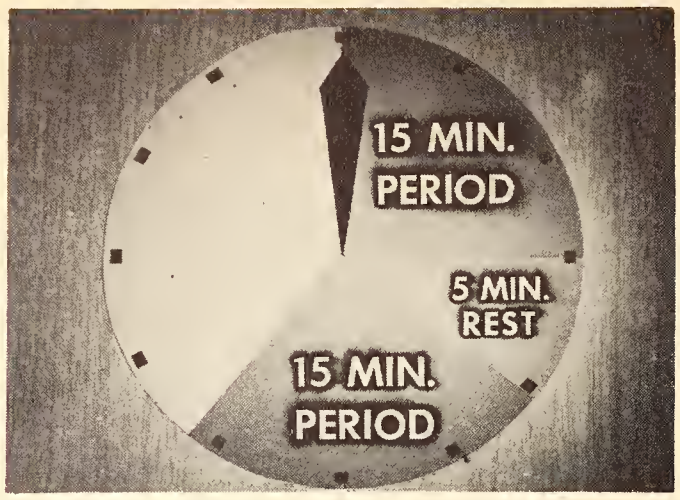


A team consists of eight players and the court is divided into eight areas like this, with one player responsible for guarding each area. They may or may not rotate their positions on the change of service as they choose. However, they must rotate the service and each player must serve in turn.

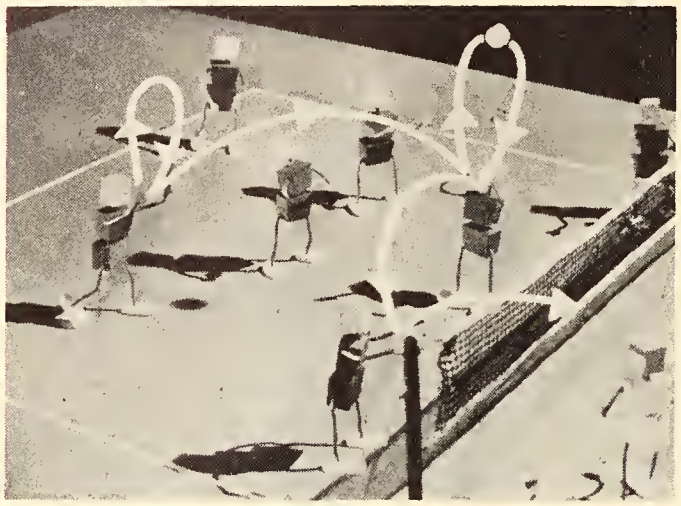
On the service in women's rules, a player may assist by batting the ball after the server has hit it and before it crosses the net. However, it may be hit only once after it has left the server and before it crosses the net.

**RECORDED NARRATION**

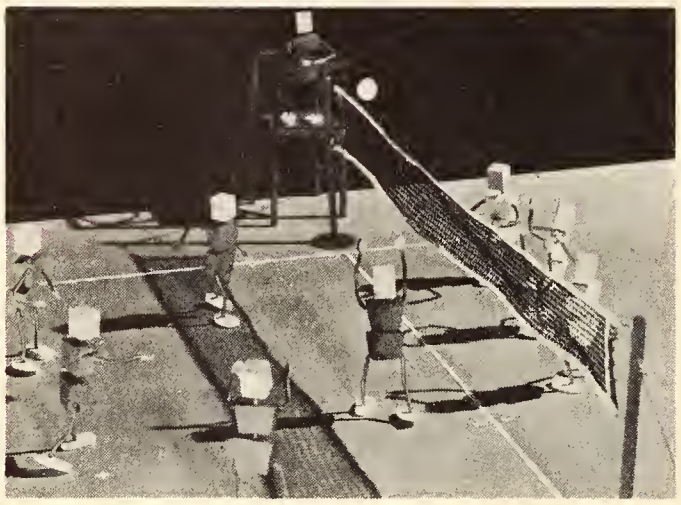
The game itself consists of two periods of fifteen minutes each, with a five minute rest between halves.




The ball may be handled by three players on each side of the net and each may hit the ball twice in succession, but she must not touch it with any part of her body except hands and arms.



These are only the basic rules. To play well you should know them all and the best way to learn is to study the rule book. But no matter which rules you use, volley ball can be exciting and healthful.

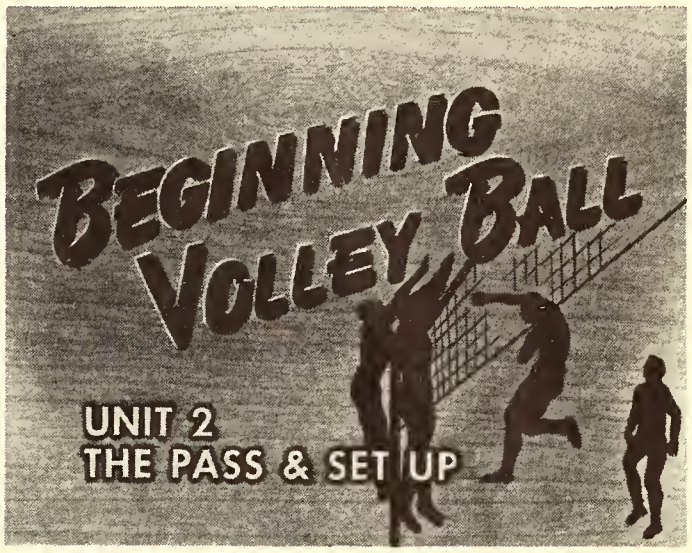


This is the game that because of its inherent characteristics of fast action and keen competition, spread to the far corners of the globe to take its position among the most popular sports ever played—a favorite with men and women, young and old.

# Unit 2 — The Pass

**OBJECTIVES:**

1. To learn how to handle the ball properly, utilizing the chest pass, underhand pass, and fist recovery methods.
2. To aid the student in gaining an appreciation of the importance of properly handling the ball.

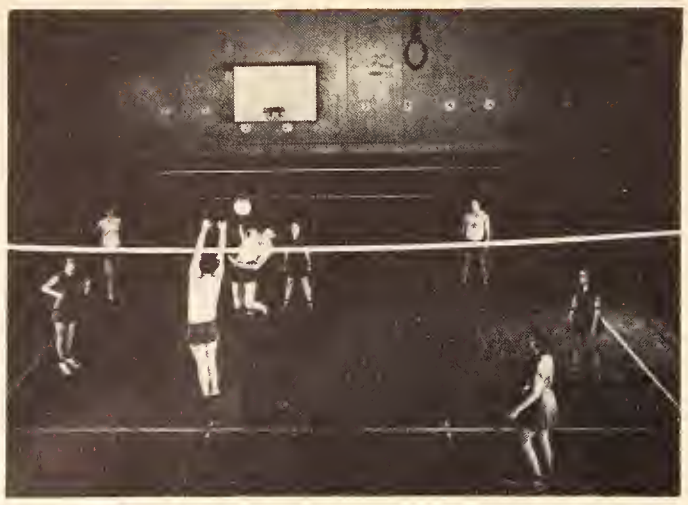



**SUGGESTED METHODS:**

Screen the entire unit with recorded commentary. Select certain frames to be re-run silently and stress the particular points of importance, such as the importance of the chest-pass; also errors might be singled out, e.g. elbows in instead of being out. The teacher or leaders could demonstrate the correct position for the pass, and then have the class follow through. When the class has progressed with the chest-pass, the underhand method may be introduced. Great caution should be taken at this time to emphasize the importance of batting the ball and not holding it. Finally the one handed fist pass or recovery should be presented to the class.

**Note:** The following pages contain a frame by frame reproduction of this unit of slidefilm and its recorded narration. Space has been alloted for instructor's interpretation and class notes.

In volleyball as in every other sport, fun increases with skill. From the very start, you'll like the game, but the better you play the more you'll enjoy it.



So learning the fundamental skills is a worthwhile investment that pays off in real fun for many years. These fundamentals are not difficult to learn. All it takes is a little study of the basic movements and then plenty of practice.

Let's start by learning the fundamentals of the pass . . . how to pass the ball to the set-up when you are number one on the receiving team. Depending on where the ball comes to you, you will have to make your pass in a variety of positions.

You may have to take it high over your head . . .

. . . or out to the side, with one hand, if you can't reach it with both hands. The important thing is to get it up to your set-up man.

RECORDED NARRATION

However, you'll have better control if you make every effort to get right underneath the ball and pass it with what is called a chest pass.

The chest pass is a simple movement of your hands from chest position upward to hit the ball sharply while your knees bend and straighten to add force and control to your pass. Let's analyse this movement.

First, the position of your hands on the ball. The ball should be played with your finger tips. If you let it come down into the palms of your hands you'll have difficulty controlling it. But if you hit it with your finger tips and keep your fingers stiff you'll get maximum power and good control.

The easiest way to get set for the chest pass is to raise your elbows sideways so that your upper arms are almost horizontal, pointing only slightly down from your shoulders. Keeping your elbows wide apart is the key to a successful pass.

Lower arms, wrists and hands should be a straight line . . . fingers spread and cupped with the thumbs pointing downward and slightly forward. From here . . .

**RECORDED NARRATION**

. . . the chest pass is simply a forward and upward batting motion as you straighten your arms and thrust your finger tips forward to meet the ball. Practice this motion without the ball until it feels natural to you.

Now let's try it with the ball. Here's your stance during play . . . one foot forward, knees bent, body slightly forward with your weight up on the balls of your feet, ready to take the ball where it comes.

As the ball comes toward you, and you see you can take it with a chest pass, bring your hands up into the chest position. Now don't wait here for the ball. Your hands go out to meet it.

As the ball comes closer, bend your knees and at the same time extend your arms slightly toward the ball.

When the ball is almost to you, bring your hands back like a spring, ready to bounce forward and meet the ball.

**RECORDED NARRATION**

Then when the ball is in the right position, straighten your elbows and strike the ball with the same batting action you practiced before. At the same time straighten your knees to bring your body upward and forward.

Contact the ball only with your finger tips, your fingers and wrists stiff up to this point. And now your wrists snap the ball forward.

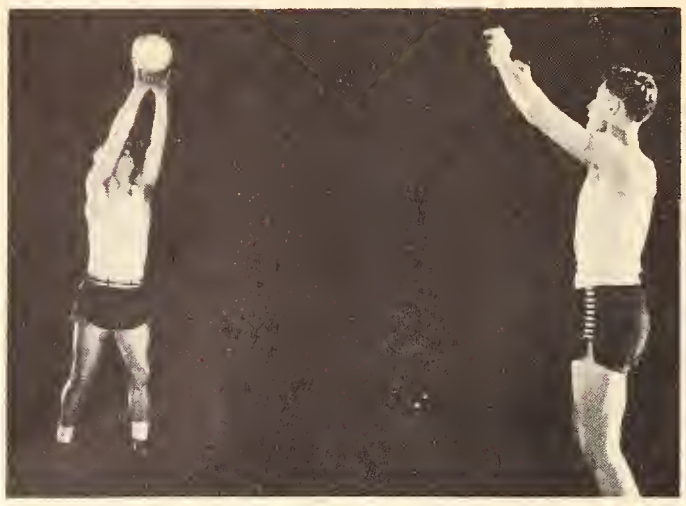
Hands and fingers snap forward ahead of your arms to give the ball that extra force and control.

And you end the pass with your hands and arms pointing in the direction of the pass, your weight well forward and up on the balls of your feet. That's the simple chest pass. Use it whenever you can, in preference to any other kind of pass.

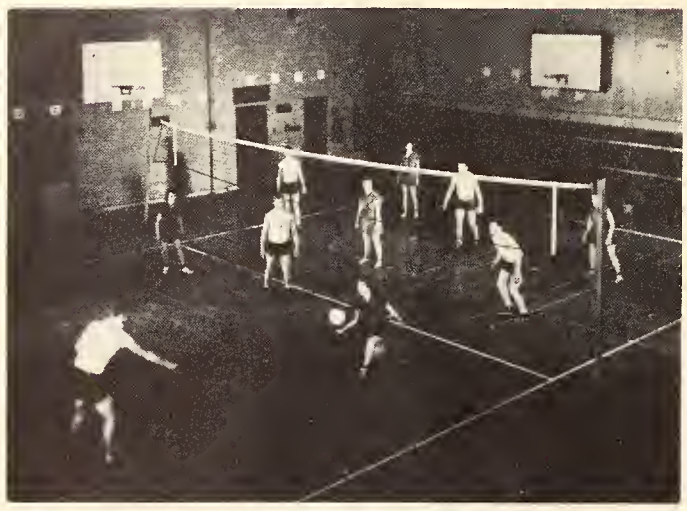
If the ball is high over your head, you may have to bend back at the waist to reach it, but even in this position, the fundamentals of the pass are the same.

**RECORDED NARRATION**

To practice the chest pass, pass the ball back and forth between you and another player until you have the fundamentals well in mind and can execute them easily.



In today's volleyball most players are taught to use the chest pass wherever possible. Occasionally it is necessary to use an underhand pass but it should be used only as a last resort because with the underhand pass there is danger of holding the ball and thus committing a foul.



The underhand pass starts in this position . . . both hands low out in front of you, hands a few inches apart, palms up.

Here are your hands from your own view, ready for an underhand pass. Notice that the fingers are extended well forward and are held fairly flat. That's because . . .

. . . in the underhand pass you contact the ball with the fleshy parts of your fingers only . . . not the palms of your hands.

**RECORDED NARRATION**

The essential motion of the underhand pass is a batting action . . . not lifting or throwing. The fingers contact the ball only long enough to bat it in the opposite direction.

The temptation will be to lift the ball like this . . . with the ball touching your hands through a foot or so of the movement. This would be a foul. You must bat the ball and touch it only momentarily. Let's try the proper pass.

As the ball comes toward you, your knees are slightly bent, hands forward, ready to move upward.

The upward movement starts in your knees and shoulders. Start straightening your knees and swinging your arms upward on their shoulder joints.

As your fingers meet the ball your arms and wrists are rigid, all arm movement centering on the shoulder.

**RECORDED NARRATION**

The ball leaves your hands immediately.

And you follow through by rising on your toes and letting your arms swing on upward. Notice, however, that in the follow through the arms swing slightly outward to the sides and the angle of the bend in your elbow has hardly changed throughout the whole movement.

Some players use a closed fist to handle passes that come in too low for a chest pass. This saves them from being called for holding the ball.

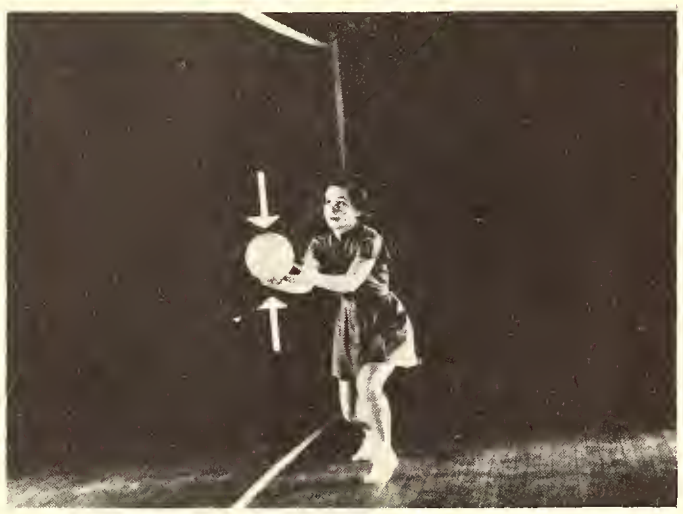
The blow with the closed fist is short and sharp, using both wrist and elbow as well as shoulder . . . just a quick upward snap of wrist, elbow and shoulder as the ball reaches your hand.

The knuckles and wrist are also used to hit low balls. The hand is extended with the hand and fingers in a straight line. Then the fingers are clenched sharply at the first joint.

**RECORDED NARRATION**

And this movement is very similar to that of hitting with the clenched fist, except that the wrist movement is reversed. Elbow and wrist are suddenly snapped upward, and you hit the ball with the wrist and back knuckles.

Recovering a ball hit into the net is an easy movement using much the same fundamentals as the underhand pass. When the ball hits the net, get under it as quickly as possible with your side to the net and your knees well bent. From here the movement is like the underhand pass.

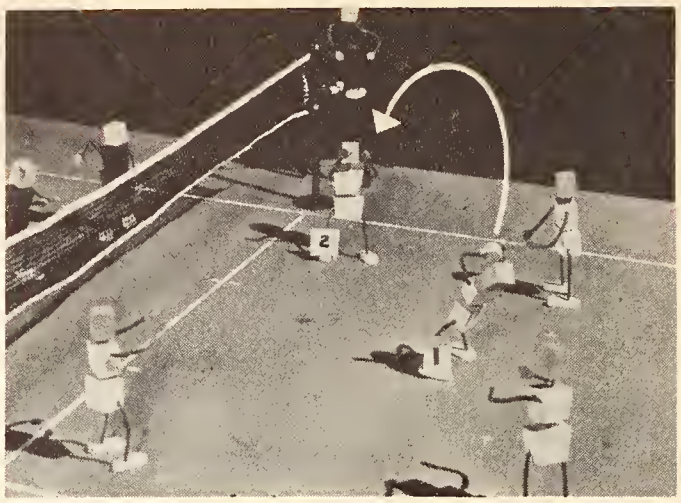


As the ball drops off the net, rise to meet it, straightening your knees and batting your hands upward.

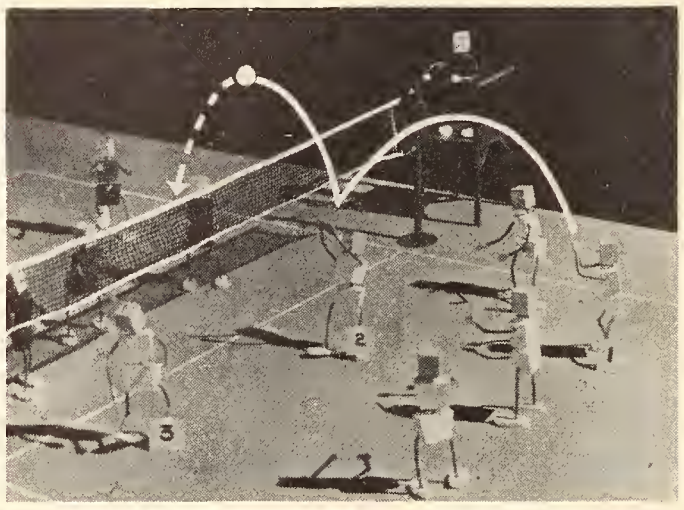
And bat the ball high enough so that a teammate can come under and drive it over the net.

The set-up is the action of the second player to handle the ball on the receiving team. The set-up's job is to pass the ball into such a position that a teammate can leap high near the net and drive it downward into the opposite court.

Here's the play with models. Number one takes the ball first and passes it forward to number two with a chest pass.



Now number two must pass the ball up in the air near and above the net so number three can leap up and hit the ball before it falls below the top of the net. Number two is called the set-up man.



When you are the set-up man on a play, face number one as you wait for the pass and get set to make the set-up with a chest pass. Although you look toward number one, you must keep your body in position to turn toward number three as you receive the ball and pass.

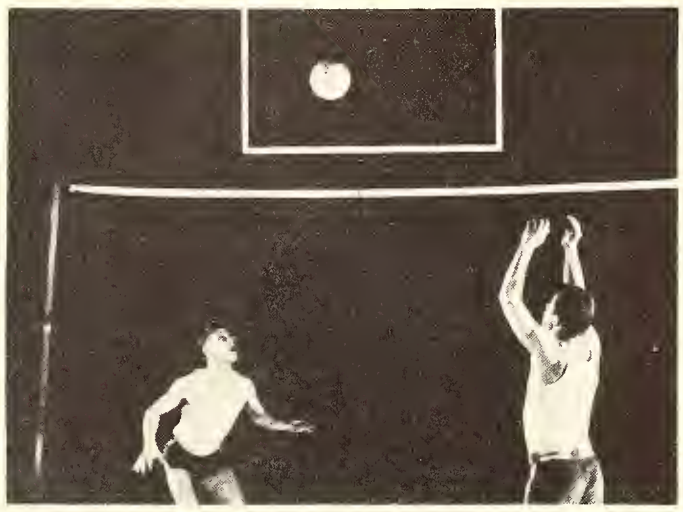
Ideally, you should be able to keep your hands in the path of the oncoming ball, and turn your body in the direction you intend to pass it. Actually, what you do is pivot around your hands. Your hands stay in the same position while your body pivots around to face the direction you intend to pass.

Sometimes, when the pass from number one is poorly placed, you will have to leave your favorite position. Move anywhere you like but the important principle is always face your passer first, get your hands under the ball and then, when you know you can receive the ball and control it, face your spiker.

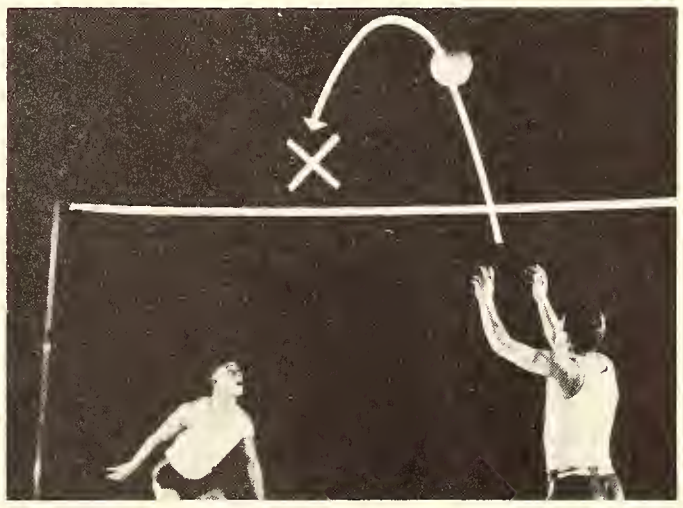
**RECORDED NARRATION**

When the pass comes to you low, you may have to drop on one knee and hit it sharply upward with an underhand motion but . . .

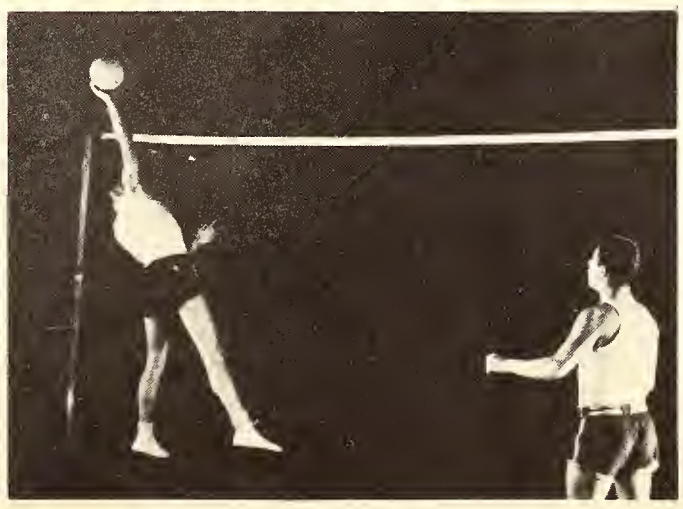
. . . Whenever you can, get under the ball for a chest pass. It's by far the most accurate pass for the set up.



The height and distance from the net of your set-up should depend on the preference of the teammate who will spike it over the net. It can vary from two to ten feet above the net and from six to twenty inches away from the net.



Be sure to set up the ball in front of the attack as well as above him. Ideally, when you make your pass, the high point of the arc should be midway between you and your attack. With that kind of poss he can perform his spike with point-winning accuracy.

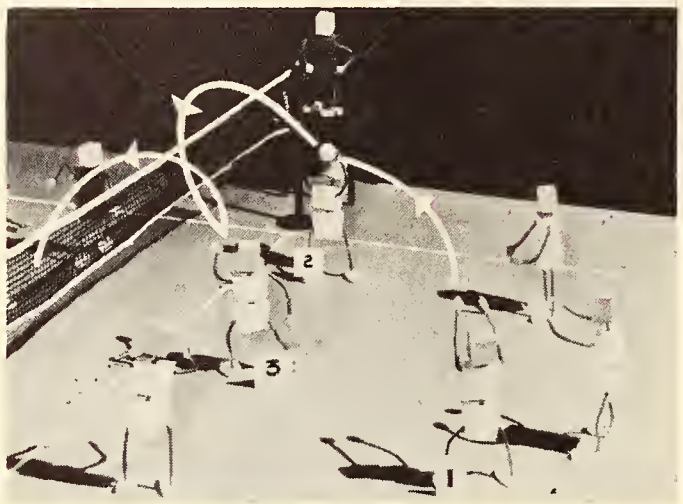


If you set it up behind the spiker like this, he will have to reach back and thus lose both power and accuracy.

**RECORDED NARRATION**

The set-up is real team play. Spiking makes the points . . . but it's the set-up that makes the spike possible.

And a successful attack is the result of the cooperation of all three people—number one, the passer; number two, the set-up; and number three, the attack. So if you want to play winning volleyball, learn all three plays and practice them well.

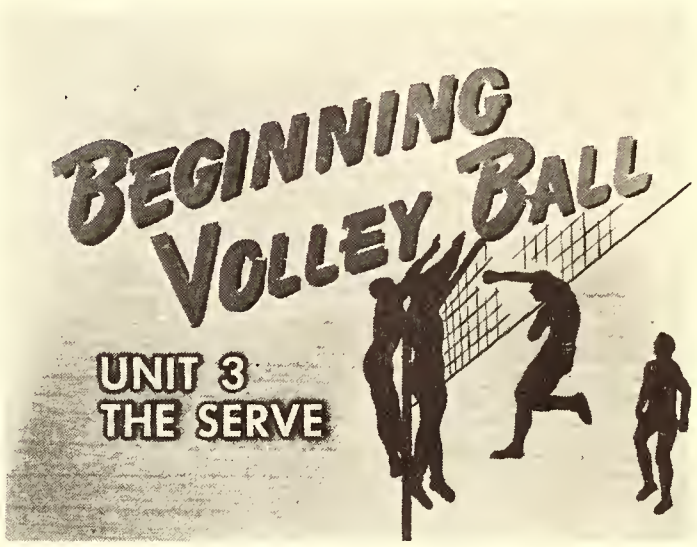



The pass and the set-up are two of the most important team plays in volleyball. Without skill at both of these by every player on the team, winning volleyball is difficult. So learn them well and you'll find in this game the kind of fun that only fast, competitive play can bring.

# Unit 3 — The Serve

**OBJECTIVES:**

1. To master the underhand and overhand method of serving the ball.
2. To select the appropriate type of service and to use it to best advantage.




**SUGGESTED METHODS:**

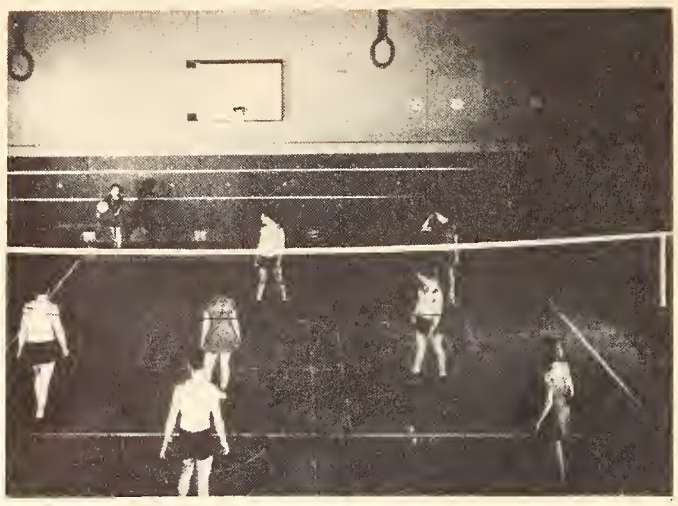
Screen the entire unit with recorded commentary. Select certain frames to be re-run silently at which time certain points are stressed, such as the upward direction of the follow through in the underhand serve. A demonstration of serving may be helpful after which pupils are given basic instructions without the ball on the underhand serve.

Practice serving with the ball against a wall. This will save much time. Practice serving over the net, using several balls and serving from both sides. As the class makes progress, call attention to the fact that the best serves are those which do not fall in the center of the opponents' court. It is much better to serve the ball to the sides and back of the court. After several lessons, the overhand serve should be introduced, but not until all have mastered the underhand serve.

**Note:** The following pages contain a frame by frame reproduction of this unit of slidefilm and its recorded narration. Space has been alloted for instructor's interpretation and class notes.

**RECORDED NARRATION**

The serve puts the ball in play in volleyball, and since teams rotate the service during a game, every player must be able to serve well.

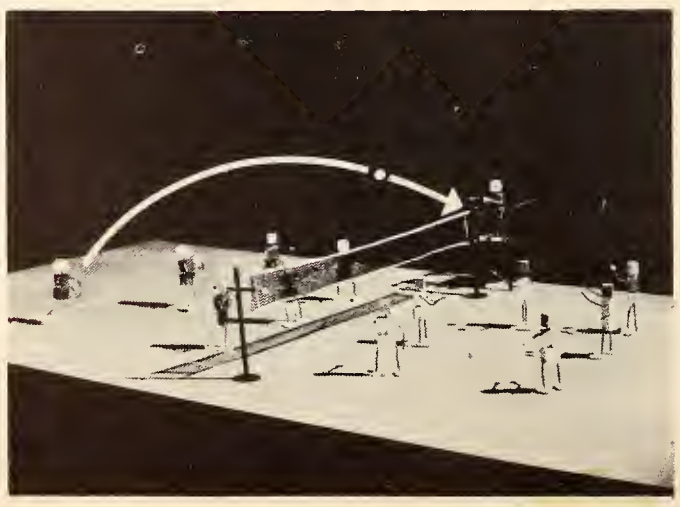


Originally the serve was not considered a point making play. Its purpose was merely to get the ball over the net and start the volley. But gradually a faster, harder serve was developed as a scoring play, and today, more and more players are changing from the easy, underhand serve . . .

. . . to the overhand, or power serve. But the overhand serve requires more skill, and it takes consistent practice to make the power serve accurate.

In either serve, certain basic rules must be observed. The server must stand behind the back boundary line.

The ball must go over the net without touching the net or any other object and must land either on or inside the boundary lines.



**RECORDED NARRATION**

Let's analyse the basic movements of the serve. Since the underhand is the basic, beginning serve, let's learn it first.

There is the complete movement. You simply hold the ball in your left hand, swing your right hand back behind you, then bring it forward and bat the ball off your left hand with an upward motion. Let's try it first without the ball.

First, foot position. If you're right handed, your left foot should be forward a little, facing front, with knees relaxed.

Now pretend you are holding a ball in your left hand just a little in front of your right hip . . . your left arm close to your body. Now the backswing with your right arm.

It's a full body movement. Your right knee bends forward and your whole body pivots around to the right as your right arm swings back and upward. Keep your eye on the ball.

**RECORDED NARRATION**

At the end of your backswing you should be able to feel the pull in your arm muscles as your arm starts its sweep downward. Your body starts the dawn-swing as you twist to the left and start your hand swinging toward the ball.

As your right hand meets your left, your knees are still bent, holding back the power of your legs for the final batting action.

Then straighten your legs, arch your back, put the final ounce of power into your swing and follow through easily and naturally. That's all there is to it. Now, let's try it with the ball.

There's your stance. Ball in your left hand, just in front of your right hip . . . your left arm close to your body. Throughout the serve try to keep your left elbow close to your body. It will help you control your serve.

As you start your backswing, bend your knees, your weight coming back on your rear foot, but keep the ball in about the same position by keeping approximately the same bend in your left elbow.

**RECORDED NARRATION**

As the downswing starts, your weight starts forward again, your body and shoulders twist around to the left and your arm starts its arc down toward the ball.

As your hand nears the ball its swing has started upward.

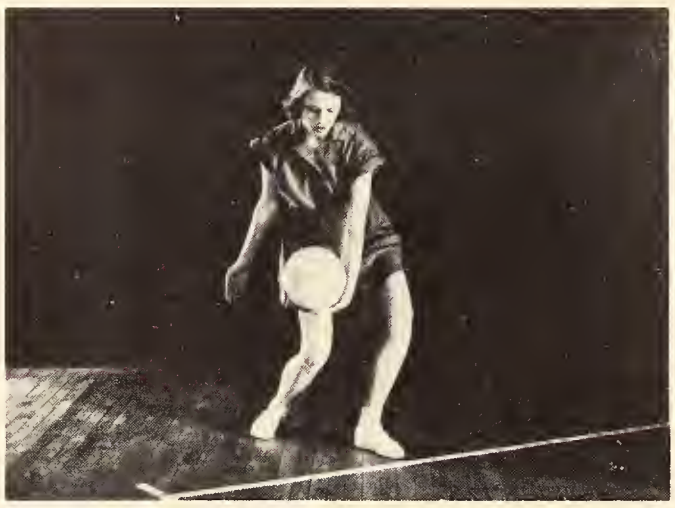
Hit the ball with the heel of your hand, your palm and your fingers, simply knocking it off your left hand.

Now your knees start to straighten and you start to arch your back putting all your power into the serve as the ball leaves your left hand.

And you follow through easily and naturally as your right hand swings on upward and your left swings off to the side for balance.

Practice this underhand serve over and over until the whole movement feels easy and natural, and you are able to serve accurately.

When the simple underhand is familiar to you it will be time to practice putting a twist, or "English" on your serve. It makes the ball spin as it travels and your opponents will have more trouble handling it.



The fundamentals for the curve serve are exactly the same up to this point, when your hand contacts the ball. Instead of hitting it directly behind and a little underneath as in the straight underhand, you hit it a little on the right side. And you hit with the palm and fingers rather than the palm and heel.

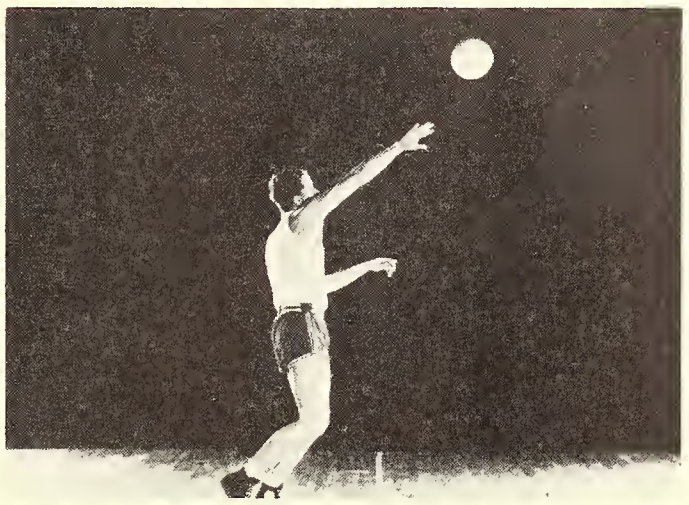
Let your hand roll up the ball as you hit it.

And rotate your arm and hand inward, over the top of the ball, as you make your delivery. If this blow has enough force it will spin the ball to the left and curve it toward the left boundary of your opponent's court. This is called an "out" curve.

**RECORDED NARRATION**

If you deliver an underhand serve with your hand in this position you will have what is called a "floater" or "knuckle ball," a deceptive serve that is hard to handle. The fundamental movements are the same except . . .

. . . that you hit the ball with your knuckles and the heel of your hand. This serve should not be tried or used until you have mastered the basic underhand service.



After you have the underhand serve under control, you'll want to try the more powerful and effective overhand. The fundamental techniques are not difficult. You can learn them quickly. But you'll probably need practice for accuracy.

The serve consists simply of tossing the ball in the air, above your head, and batting it forward with an overarm swing like a catcher's throw in baseball. It's much like the service in tennis.

Start by standing facing the court squarely. You may vary this position to suit yourself as you develop skill, but facing the court squarely is a good starting position.

**RECORDED NARRATION**

Your left foot should be slightly ahead of the right with about ten inches between your heels to give you a good solid base for action.

Hold the ball in both hands about waist high. Now the first movement is in your knees. Drop your hips by bending your knees . . . but hold the ball steady.

Then push upward with your knees and start tossing the ball upward with both hands. Keep your body upright.

Toss the ball up directly over your head to a height of not more than five feet above you. If you throw it any higher, it will gain so much momentum during the long, downward drop that it will be hard to hit accurately. As the ball leaves your hands, keep your right hand swinging backward.

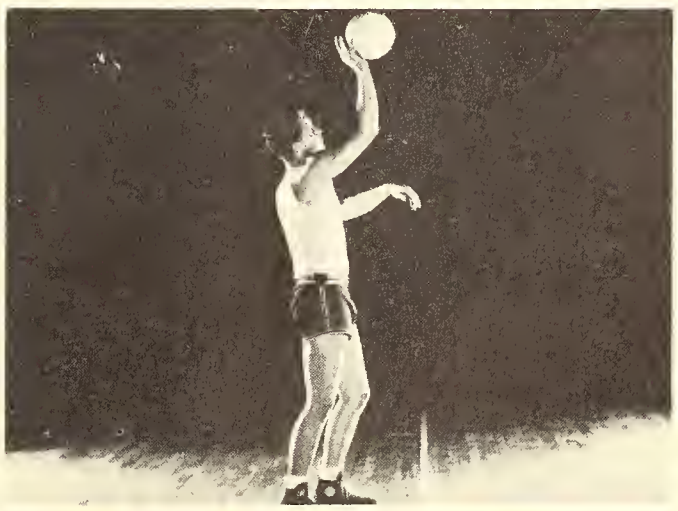
As the ball starts down hold your arm back, forearm upright and upper arm horizontal, waiting to time your forward swing.

**RECORDED NARRATION**

Keep your eye on the ball all the way up and down because timing is the essence of this serve.

At the right time, start your right arm forward, elbow leading in a whiplike movement. Your elbaw comes through first, with your forearm, wrist and hand held back for the final slap at the ball.

Then your arm straightens as your wrist and hand whip forward toward the ball.



Just before you contact the ball your wrist is still laid back, ready to snap forward at the instant of contact. And your whole body is pivoting around to the left with the force of your swing.

Hit the ball with your hand cupped, palm and fingers contacting the ball. And now whip your hand forward on your wrist in a final wrist snap.

**RECORDED NARRATION**

And follow through after the ball with your weight forward, your right arm swinging forward and downward. That's the overhand serve. Learn the technique and practice it faithfully and you'll find you can play better volleyball.

A popular variation of the overhand serve is the floater delivered with the right hand in the same position as in an underhand floater . . . fingers doubled sharply under at the first knuckles.

All the fundamentals are the same except that you toss the ball slightly forward and not very high.

Then hit the ball with the heel of your hand and your knuckles. You should hit it dead center or slightly above center . . . not below center.

Then the same wrist snap and follow through. The "floater" is a useful serve for deception; but it should be tried only after you have control and power with the basic overhand.

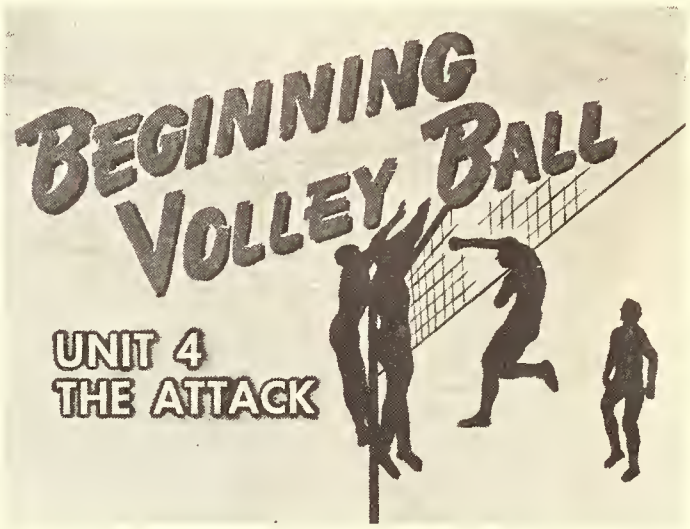
RECORDED NARRATION

Without a good serve, either underhand or overhand, you cannot play winning volley ball. Learn first the underhand; then the overhand; then the variations; and you'll find your fun from the game increasing as your own skill improves.

# Unit 4 — The Attack

**OBJECTIVES:**

1. To learn how to attack or spike the ball.
2. To gain a further appreciation of the game in view of the many opportunities for vigorous, powerful and exciting action.




**SUGGESTED METHODS:**

Screen the entire unit with commentary. Re-run the frames which illustrate the arm action in particular. If possible secure adults who are skilled in the attack and have them demonstrate the possibilities of the attack. Have the class practice the snap-arm action without the ball. Follow the suggestions of the film. Next, practice hitting the ball off the hand, emphasizing the elbow action. This is followed by jumping with the ball and hitting it off the hand while in the air. Footwork comes next. Strive to have the students jump off two feet rather than one. Toss the ball into the air and have the pupils spike it. From here the attack is practiced at the net. Now follows the actual pass, set-up and attack and the game is on.

**Note:** The following pages contain a frame by frame reproduction of this unit of slidefilm and its recorded narration. Space has been alloted for instructor's interpretation and class notes.

**RECORDED NARRATION**

The attack is not only the most colorful and spectacular play in valley ball—it is your best point-maker. Sometimes called the spike, it is the third and final play of the ball on the three-man offense.

The set-up man takes a pass from number one; then sets it up for the attack or spiker . . .

. . . who leaps high in the air to reach the ball before it falls below the top of the net and drives it into the opposite court. The attack is an energetic play.

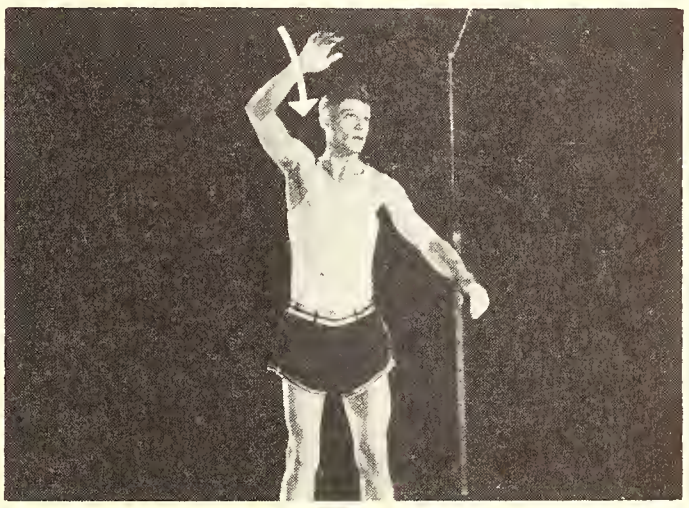
The sustained jumping and the strain of the movement requires stamina, alertness and, above all, a sturdy pair of legs.

Therefore, you'd be wise to take frequent leg exercises such as skipping rope and running on your toes.

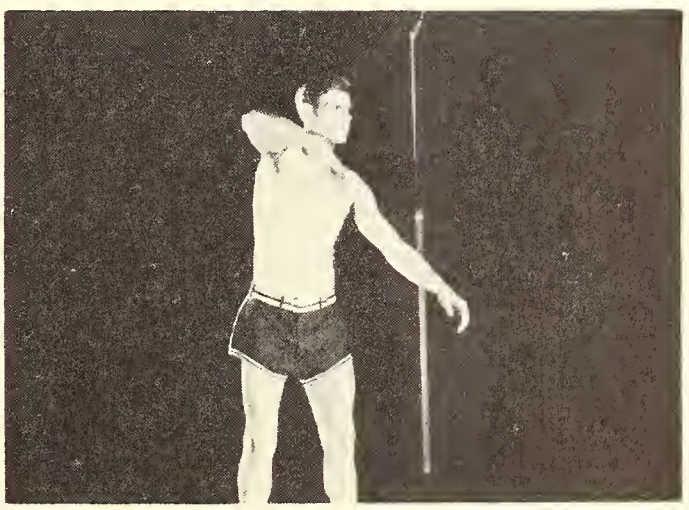
**RECORDED NARRATION**

The attack is a coordinated movement of arms and legs that will require considerable practice. Let's study the arm movement first.

Throughout most of the movement your elbow leads in a whip-like movement that lets the forearm, wrist and hand lay back until the final slap at the ball. On the start of the up-swing the elbow starts up first.



Then when the elbow reaches its highest point, the forearm and hand continue on up; then suddenly reverse the direction and slap downward.



But the elbow stays high until after the ball is hit. Before the follow-through, only the forearm and hand move downward, and you should feel the move in your shoulder muscles as your arm rotates on your shoulder joint.

Try that movement with a ball. Hold the ball in your left hand about waist high and prepare to slap the ball downward using that same whip-like action.

**RECORDED NARRATION**

The elbow starts up first; your hand should trail like the end of a cracking whip. When your elbow comes about even with the top of your head . . .

. . . your forearm continues on up until it is about perpendicular. Now your arm starts rotating on your shoulder joint . . .

. . . and you slap the ball downward. At this point, just as your hand touches the ball, your wrist should snap downward. It's a whipping, slapping motion with its greatest force just as you contact the ball.

Although the ball may be hit with the fist or the heel of the hand, it's best to start by using your cupped hand. This way a beginning player will have more control.

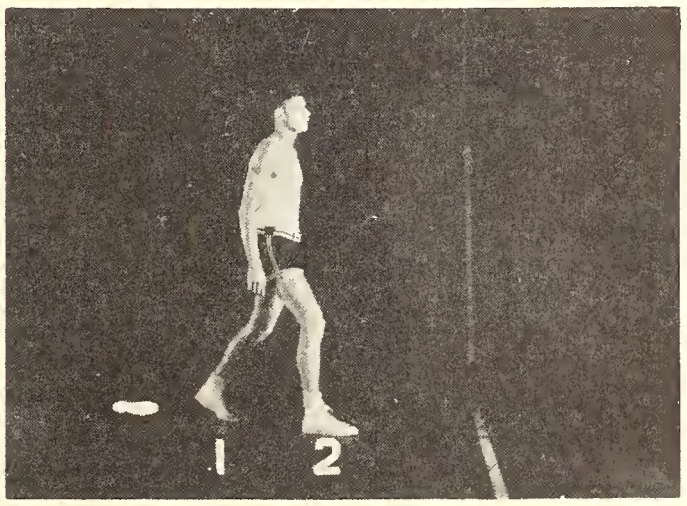
Now, in order to get the feel of that slapping movement while you're in the air, try the same thing as you jump into the air with the ball. At the height of your jump . . .

**RECORDED NARRATION**

. . . slap the ball downward with all your strength. Practice this until you can bounce the ball high into the air with the force of your blow. Then you're ready to coordinate this arm movement with the footwork of the approach or take-off of the attack.

Here is the footwork alone. Let's try it without arm movement. In a game you'll take any number of steps you need, but to learn the fundamentals, we'll take a three step approach. Stand about five feet from the net, facing diagonally toward the net, in a normal playing position. Now the first move is with your left foot.

A short step forward with the left foot . . . not a long step. You have three steps to reach the net so judge your distances accordingly.




Then a step with the right foot . . .

. . . and another step with the left. This brings you up to the net and your next movement is to get into position for your jump.

**RECORDED NARRATION**

As you crouch for the jump bring your right foot up even with the left and leap. There's the footwork of the approach . . . a four count movement that ends with your body crouched, ready to leap. Practice that footwork alone for a while . . . then try coordinating it with the arm movement you've already learned. Here it is.

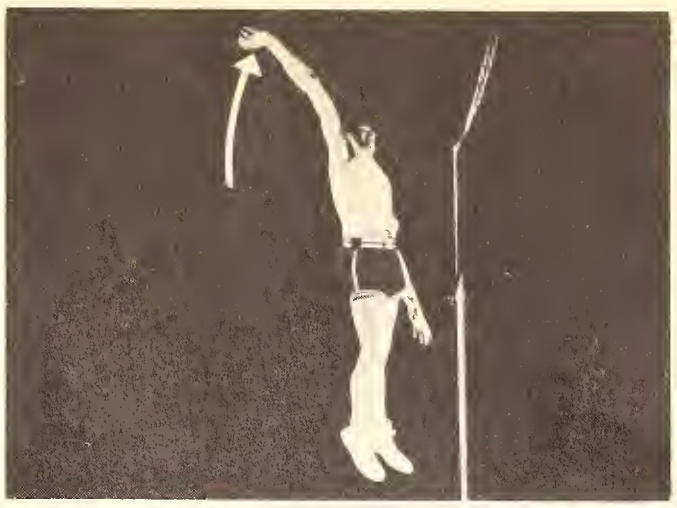
As you start forward with your left foot on the first count, your arms are at your sides and ready. Keep them there until . . .

. . . as your right foot comes down on the second count, your right arm starts back. It stays back until . . .

. . . the fourth count when you start your leap. Then it starts forward and upward with your leap.

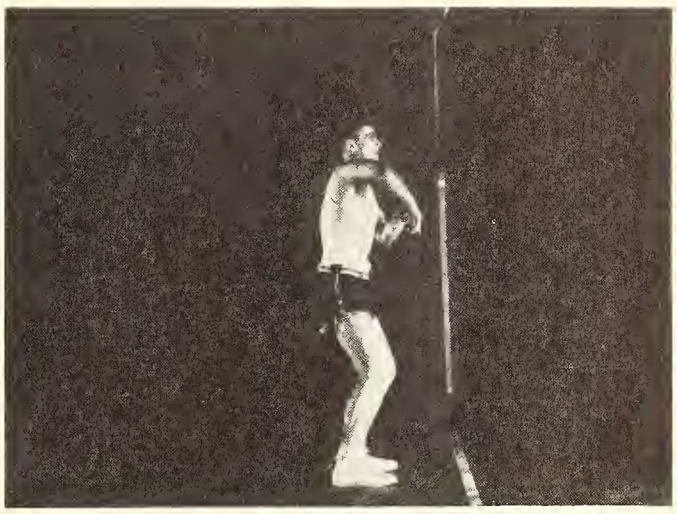
Both arms swing upward during your leap, adding the force of your swinging arms to the push with your legs, until . . .

**RECORDED NARRATION**

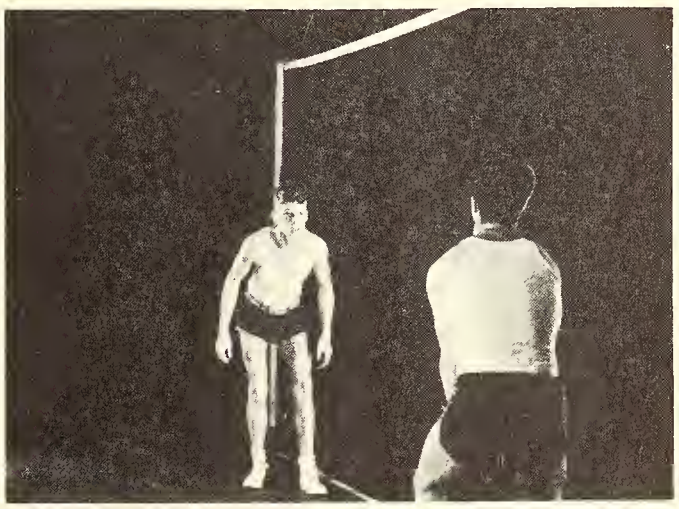


. . . at the height of your jump, your arm is extended upward, ready to start down.

Then, as the ball comes into position, the same slapping movement you learned earlier, hitting on top of the ball to spike it downward. This spiking movement will carry your body around to the left in your follow-through . . .



. . . and you land facing the net with both feet spread. Now let's try that arm and leg coordination in actual playing conditions.



Have a set-up man stand near the net and toss the ball about three feet above the net and a little in front of you. Your approach should start just as he starts the set-up.

The exact timing of your take-off is a matter of practice. You should practice with your set-up man frequently and consistently until your timing becomes automatic.

**RECORDED NARRATION**

Approach the net with your left side to the net, if you are right-handed . . . right side to the net if you play left handed.

During your leap your left side remains toward the net . . .

. . . but during the spike your body twists around until you are facing the net . . .

. . . and you land with feet spread, facing the net, ready for the next play. That's the complete attack movement. There are many variations of it but before trying any of them you should learn these basic fundamentals and practice them until the rhythm and timing is automatic.

Then you'll find the fun of volley ball is increased many times. The spike is the winning play of volley ball.

# SOME COMMON VOLLEYBALL TERMS

**ACE:** A serve hit so hard, or so accurately, or with so much spin that the defense cannot return it.

**ATTACK:** The person on a team who hits the ball over the net into the opponents' court for a scoring attempt. Also called "Spiker."

**BACK:** The player-positions at the rear of the court. A "back" attempts to relay any ball hit to him by the opposing team up toward the net where a "forward" player may set it up or hit it into the opponents' court.

**BACK FIELD ATTACK:** An offensive play in which any back area player may spike the ball in the rear half of the front area of the court.

**BALL:** The regulation volleyball is to be round, having a rubber bladder covered with a 12-piece laceless leather case. It can be no more than 27 inches in circumference, nor less than 26 inches, and weigh no more than 10 ounces nor less than 9 ounces. Air pressure must be within 7 to 8 pounds.

**BLOCK:** An attempt by one or more defensive players to block at the net a hard-hit shot made by the opposing team.

**CATCHING:** Allowing the ball to come to rest in any part or parts of the body. The ball must be clearly BATTED; catching, holding, shoving, scooping or lifting the ball is illegal.

**CENTER BACK:** A player position.

**CENTER FORWARD:** A player position.

**CENTER LINE:** A line 2 inches wide drawn across the center of the court, directly under the net. Players can step on it, but not over it.

**CHEST PASS:** A pass made with hands raised in front of the chest.

**CROSS COURT:** A shot hit from the right or left side of one of the teams' court to the right or left side respectively of the other team's court, diagonally.

**DEAD BALL:** When the ball is out of play, following a point, side out, or any other decision temporarily suspending play.

**DISTANCE ATTACK:** An attack carried out from some distance behind the net, rather than close to the net. Backfield players are now permitted to spike the ball at any point within the rear half of the forward area.

**DOUBLE CONTACT:** The ball touching a person twice before being played by another. Normally this is a foul. However, a player may recover the ball from a multiple block and also recover a hard-driven attack providing the contacts are continuous.

**DUMP SHOT:** Instead of spiking the ball, a player may place the ball in an open space by cleverly batting it to the side of the defense.

**DRIBBLE:** Touching the ball twice in succession by the same player. Legal under some women's rules, dribbling is not allowed under men's rules.

**END LINE:** A line 2 inches wide parallel to the net and 30 feet from it, marking the ends of the courts. Each of the two end lines is 30 feet long (the width of the court).

**FIST BALL:** A ball struck with the fist.

**FLOATER:** A ball that is hit in such a fashion that there is little or no spin imparted to it, causing it to "weave" or float through the air.

**FOLLOWING:** Allowing the hands to remain in contact with the ball too long after hitting it. It is illegal. (Some attack players tend to follow or throw the ball)

**FOOT FAULT:** Stepping on or over the end line while serving. Results in loss of the serve.

**FOUL:** Any violation of the general volleyball rules. A foul, if committed by the serving team, causes that team to lose the serve; if committed by the receiving team, a foul results in the serving team scoring a point.

**FOUR-HIT:** A foul resulting from the ball being hit four times on one side of the net.

**GAME:** A game shall end when (1) either team has scored 15 points with a margin of at least two points (2) if the score is 14-14, play continues until one team has a 2-point advantage (3) eight minutes in playing time have elapsed, providing that one team has a 2-point advantage. If such is not the case, play continues until one team has acquired this 2-point lead.

**GAME POINT:** That situation in a game when the serving team is within one point of winning the game.

**HALF-MOON DEFENSE:** A semi-circular defensive formation.

**HIGH PASS:** Usually, the receiver of a serve attempts to pass the ball (15′ to 20′ in height) to the set-up player in such a manner that he will be in a good position to receive it. A high pass gives him this opportunity.

**IN THE NET:** This is a common term to indicate that a player has touched the net. Many players call their own fouls on this, by raising the right hand and calling "In the net". (If a ball is driven into the net by an opponent and the net contacts a player, it is not counted as a foul.)

**KILL:** Any play in which the ball is hit so sharply or so accurately that the defensive players are not able to return it.

**KNUCKLE BALL:** A ball hit with the knuckles.

**LEFT BACK:** A player position.

**LEFT FORWARD:** A player position.

**LINE BALL:** During play, if a ball strikes any part of the outside court boundary lines, it is called a "line ball" and is recognized as being in bounds.

**LINESMEN:** Usually two in number, who assist the referee by making decisions on service fouls and line balls. They sit diagonally across the court from each other.

**LOW PASS:** Is made when a player bats the ball in such a manner that it does not attain any considerable height.

**MARKER:** A 2-inch strip of tape fastened vertically on each side of the net, directly above the side lines, and marking the side boundary lines of the court on the net.

**MATCH:** Usually the best two out of three games.

**MULTIPLE CONTACT:** A player is allowed to make multiple contacts in receiving a hard driven spike, provided these contacts constitute one continuous play.

**NET:** The volleyball net is 36 inches wide, and 32 feet long. It is made of cord meshes, 4 inches square. On the top and sides of the net are white canvas bands, 2 inches wide. The net is stretched as tightly as possible, with a height at the center of 8 feet for men, 7½ feet for women, 7½ feet for high school play, and 7 feet for junior high school play.

**NON-ROTATION:** A variation of the normal rotation system, in which the right back changes places with the person whose turn it is to serve, the other players remaining in their places.

**NET BALL:** A ball which goes into the net. It may continue over the net, in which case it is still in play, except on a service. It may be recovered for play provided that it does not go into the net on the third play.

**OUT OF BOUNDS:** A ball is out of bounds when it touches the net outside of the side markers, or the ground outside of the court.

**OUT OF POSITION:** At the start of play, each player must be in his respective area. It is a foul if he is not. After the serve has been made, a player may move to any other section of the court. He is eligible for all play except, if he is in a back position, to spike in the front half of the forward areas of the court.

**OVER THE NET:** Players are not permitted to reach over any part of the net. If they do so, it is a foul, except at those times when the defensive team is blocking and the offensive team hits the ball into the net, causing the net to go under the defensive players' hands.

**PASS:** This is known as the first play in offensive tactics.

**PLACEMENT SERVE:** A serve which is directed to the spot which will be most difficult to handle for the return play.

**POINT:** A point is scored any time the receiving team fails to make a legal return of any ball hit into its court.

**POWER SERVE:** A serve in which much momentum is given to the ball by the server who hits the ball with great force.

**RECEIVE:** To take a serve.

**RIGHT BACK:** A player position.

**RIGHT FORWARD:** A player position.

**ROTATION:** After the opposing team has lost the serve, the team taking the ball for the serve rotates one position clockwise before serving; the player in the right back area then serves.

**SCOOP:** To lift the ball with the hands. Scooping is illegal.

**SCREENING:** A formation taken by a team when serving. Three players (right and center forwards and center back) stand in front of the server, at the junction of their area lines. They raise their arms to shoulder height in an effort to screen the start of the serve.

**SERVE:** Putting the ball in play at any point behind the end boundary of the court, by the player in the right back area of the court.

**"STICKY":** A term used to indicate that the ball has come to rest in the hands (held ball).

**SET-UP:** A ball hit into the air near the net by one player so a teammate can hit, or "spike," the ball sharply downward into their opponents' court. (May also be applied to the player who sets the ball up for the attack)

**SIDE-BEND:** Serving the ball with topspin on it, causing the ball to break downward after crossing the net.

**SPIKE:** A leap into the air and a sharp downward hitting of the ball into the opponents' court. Most spiking is accomplished close to the net.

**SPIKER:** One who spikes.

**STATUE OF LIBERTY:** A serve made by holding the ball in one hand and hitting with the other, as opposed to tossing the ball into the air and then hitting it.

**SUBSTITUTION:** Substitutions are made only when the ball is dead, by the coach to umpire, or the playing captain to the referee. The scorer authorizes the substitution.

**TEAM:** Under some women's rules, a team consists of 8 players; under men's rules, a team consists of 6 players.

**TIME OUT:** May be taken 2 times during a game without penalty.

**UNDERHAND PASS:** Hitting the ball with the palms facing upward and the fingers pointing downward.

**WELL:** Any unprotected area into which one team will try to place their returns.

# AVAILABLE 16MM MOTION PICTURES

**Play Volleyball.** (20 min) sale—$55; rent—$2. Association Films.

• Educational film explaining the rules and techniques applicable to volleyball. Narrated by Bill Slater, it presents a study of serving, passing, receiving, blocking, setting-up, etc. Slow motion and freeze shots emphasize various techniques.

**Techniques in Volleyball for Girls.** (12 min) Silent only. Rent $2.50. Scholastic Coach, 351 Fourth Ave., New York 10, N. Y.

• Describes the girls' game of volleyball with individual and team play adequately analyzed. Each important point is repeated in slow motion at least three times for instructional purposes.

**Volleyball for Girls.** (11 min) Sale—$45. Coronet Instructional Films, Coronet Bldg., Chicago 1, Illinois.

• Informative explanation of rules and their alterations when local conditions demand changes. In slow motion and normal speeds; instruction in spiking, defense, serving and volleying is presented.

# A SUGGESTED BIBLIOGRAPHY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## Guides

"**Official Volleyball Guide.**" Published annually by the United States Volleyball Association. Copies may be obtained for 50¢ from the USVBA Printer, P. O. Box 109, Berne, Indiana.

"**Official Volleyball Guide of the National Section on Women's Athletics**" (**AAHPER**). Copies may be obtained, for 50¢, from the NSWA, 1201 Sixteenth St., N. W., Washington 6, D. C.

## Studies

"**Volleyball Around The World,**" Lu, Hui-Ching. An excellent review made in 1950. Copies may be obtained at 50¢ from Dr. David T. Gordon, 453 Washington St., Boston, Mass.

## Magazines

"**The International Volleyball Review.**" News of game developments, tournament play around the world, etc. Published several times a year. Harry Wilson, Encino, California, (Editor). ($1.50 per year).

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